TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVII., NO. 1,209. NEW YORK: SATURDAY, FEBRUARY 22, 1902. PRICE TEN CENTS.

Photo by Moore, New Orleans.

WILLIAM FRIEND.

Kyrie Bellew was my first love. So of course I flocked to see him set about him with his trusty sword and strew the stairs with dead variets.

I had never seen Bellew in one of these murderous moods. Before he had been classic, dignified and tender, with his arms wrapped about some shrinking girl, into whose shell-like ear he breathed perfectly modulated and exquisitely pronounced love.

It was in scenes like that that he first won my young affections, and since then no one has ever seemed to make love so well. But we must be true to our youthful ideals, and so, to make it all the more like the dear dead days, I took a box of bonbons under my arm, so that I might nibble ecstatically.

It struck me as having a certain pathos about it, this visit of the Matinee Girl to the original Matinee Idol. For it was Bellew who really started the idea.

He didn't know he was a Matinee Idol in those days, and I didn't know I was a Matinee Girl. Really, it was very touching.

They told me he had grown gray. But I was glad he hadn't grown fat. Gray hair is often interesting, but a double chin is tragic.

As he wore a wig I was spared the shock of even the classic head silvered by several English flunkeys. He has kept his gaiety, his charm and his chin.

There were rows of new matinee girls regarding him with big-eyed admiration, while their chaperons leaned back and sighed with closed eyes.

A bevy of other matinee girls hung over the edge of one of the upper boxes, and now and then the actor eyed them with apprehension, as though wondering if they were not about to fall on the stage and interrupt the performance.

There is no further need of any proof that Bellew is a charmer—hypnotic—like Mrs. Patthan the fact that he can keep the audience with him in serious sympathy through one of the most peculiar plays that was ever staged.

It is true that the great scene on the stairs redeems the whole thing. But the staircase scene is largely the work of the star and the stage-manager.

For this scene and many of the others supposed to be serious would be the sheerest burlesque if handled differently. Our lady playwrights are sending out some odd things of late.

Never was there a play like A Gentleman of France, in which low comedy—very low—is dragged in to distort and mar pretty and dramatic situations.

It is really quite surprising that the author hasn't injected on some sort of a song and dance being rung in on the stair fight after the cutlit knaves are dispatched.

The hero makes love to the maiden, and just as she raises her lovely eyes to his in comes the comic servant and gives vent to some merry quip to make a laugh.

This sort of thing is all right when you get it in a Hoyt farce, but with the cloak and the doublet and the plume it's positively jarring.

There is one delightful little touch of unconscious humor that could have come from none but a true womanly pen. It's delightful because Bellew seems unconscious of it.

"Where is the rose I gave you?" demands Eleanor Robson imperiously. "Show it to me!"

Now up of the audience know that Bellew knows that rose next his heart. We saw him put it there in the preceding act and naturally we know that it is still there.

A man doesn't lose the rose given him by the one and only girl just as if it were a collar button.

"Show it to me!" she says, just like that. As though he might have it in his hat.

How gentlemen in historical plays never wear waistcoats. They have instead strange leather bodices or else chain armor shirt—which people over their spines like steam cars. A servant always clamps them on when the hero goes off to fight in a hurry.

So when Miss Robson asks to see the rose, a troubled look comes into Bellew's beautiful eyes. He hesitates, then, bowing courteously, he places his hand upon his heart.

"I cannot!" he says simply.

And all we buttoned-up-the-back girls knew just how it was ourselves! But the guilty hero at once concluded he had lost it!

Miss Robson's art does not show to any great extent in this play. She is also hampered by sudden comedy effects that are exasperating and it makes her performances seem stilted and cold.

But oh! the staircase, and oh! the way the swords ring out in one of the best fencing scenes that ever happened.

Here is what you go to suits over but remain to be thrilled. It carries you with it, and the splendid work of this good actor robs it of every vestige of absurdity.

It doesn't seem in the least impossible that one desperate and daring man might have down a host with such a valiant sword and the right on his side.

Good actors we have had in plenty within the last few weeks with their swords and their daggers reeking with gore.

Otis Skinner dispatches Paolo and Francesca and then ends himself neatly in the most bloodthirsty and realistic fashion.

Unfortunately, stage killings are almost always ridiculous, but Mr. Skinner does his murdering so well that every time that overworked dagger sinks into another breast you find yourself clutching your heart.

Tragedy on Broadway! It didn't seem possible! But there we all sat gloomily wagging, three of us who could weep, and others of us tearless, experiencing all the pent-up agony of the many sinful ages through which this modern tragedy has lived.

With the odor of incense coming over the footlights, the beautiful scenes and the perfect reading of Mr. Skinner, Mr. Bouccicault, and Mr. Norris, it was all grand, nobly impressive.

Stephen Phillips' Paolo and Francesca is more poetic in its lines, but undoubtedly lacks the dramatic strength of the older version. Strange how this gloomy love story holds its spell over writers and artists through the centuries.

The sadness of it falls over the stage like a pall. The fate of Lancelotto is clouded with a foreboding of the inevitable ending. Not once does he smile. We feel no touch of anything but sorrow for the sinners, and when they fall dead by his hand and his own body is added to the group you feel that death must be a joy to them all.

So impressive is the work done by Mr. Skinner in this role that the gloom dwells with one. You cannot shake it off.

Above all, this strong performance, with its clash of arms and its life and perfect rendering of the times, never too fine to lose their virility, makes the dramatic scenes of the same tale that we had a week or two ago in this same theatre seem poor and above all unreal.

Out upon Broadway we wandered, we who had wept and we who had been dry-eyed. The cold February twilight came up and met us at the door. Trolley-cars jangled. Autos whizzed. Cabbies bawled. It was New York. And we were glad again.

For though our modernity may be a curse, we have grown to love it. And those had old days when stabbing was so much the fashion were too gruesome and too gaunt to have lived in.

It was to die then—to die for honor, for love, for any old thing, and there was so much trimming to the emotions that life and death and all the rest of it, set to our Twentieth Century music, seem simple, quiet and restful by contrast.

"Isn't Broadway beautiful!" said she.

"It is sublime!" said I—" and New York! It keeps its sorrows to itself! The trolley cars, the autos, the cabbies, the—the police—all—all are beautiful! It is good to be alive!"

THE MATINEE GIRL.

THE AMERICAN ACADEMY MATINEE.

At the Empire Theatre on last Thursday afternoon the senior students of the American Academy of Dramatic Arts appeared in public for the seventh time this season. The audience was, as usual, both large and distinguished, and—likewise as usual—the students offered a dramatic repast composed of hitherto untasted viands. The first course was a one-act drama, by Louisa Meigs Green, entitled The New Year; the second was a one-act romantic play, by Arthur Ketchum, entitled A Gentleman of the Road, and the piece de resistance was a comedy in three acts by Henry James which bore the non-committal title, Mrs. Jasper.

Mr. Sargent's enterprise in securing and producing plays from the pens of distinguished men and women of letters is coming to be appreciated by the more thoughtful of New York theatre-goers. At the present time the commercial managers offer few opportunities to the public of witnessing plays of any depth or distinction. The consequence is that true lovers of the drama are rapidly growing skilled in the art of reading plays. They become acquainted with the works of the great dramatists of the day in their literariness instead of in the theatres. To these people Mr. Sargent makes a special appeal; and, indeed, he confers upon them a considerable favor. The size and quality of the audiences that he draws together are sufficient assurance of the wide public appreciation of his policy.

Naturally, of the dozens of before unacted plays that the Academy students present there are many that lack the qualities essential for popular success, but that possess some special and important interest to the public by reason of their unusual themes or their authorship. Mr. James' comedy is of this sort. It is interesting easily because it was written by Mr. James. It is purposeless, crude in construction, trivial and aggravating—aggravating because one feels that Mr. James was indecent in writing it. The author's attitude apparently was that the stage is a mere toy, that its technique is of no consequence whatsoever, and that any fustuan and fatuan of wit is good enough for the theatre. It may hardly be supposed that Mr. James is entirely ignorant of the requirements of the stage, and it would be insulting to his intelligence to assume that he did his best in scribbling Mrs. Jasper. The one conclusion that may be reached, therefore, is that he wrote the play in the condescending spirit of one who carelessly rolls a ball for the amusement of a puppy. This conclusion is the most charitable toward Mr. James that may well be arrived at after witnessing a performance of his comedy.

The scenes of Mrs. Jasper are laid at an English country house and in a London drawing-room. The principal characters are Sir Marmaduke and Lady Brisket, who are the traditional stern old husband and gay young wife; Mrs. Jasper, a lovely widow who is everybody's friend; Charles Coverly, a dull-witted but devoted admirer of Mrs. Jasper; Mrs. Wignore, a tyrannical, match-making mother, and her down-trodden daughter, Blandina. There are also two conventional young men named Frank Gerald and Reginald Prime, who are capable of making love at any moment to anybody as best may serve the action of the play. At the outset it is disclosed that young Gerald is in love with Lady Brisket, and during the first act young Prime is forced, by trickery, to become engaged to the hopeless Blandina, whom he does not love. In the second act Gerald is commanded to leave the country by the outraged husband, Sir Marmaduke, and Mrs. Jasper decides to save Prime from the awful fate of marrying Blandina by marrying him herself. In the last act every character in the piece makes a vast number of entrances and exits—causing the dance to swing to and fro almost maddeningly—and finally, after all the pother, Sir Marmaduke takes his wife back to his bosom, Mrs. Jasper announces her engagement to Prime, poor Gerald is paired off with Blandina, and the good-natured, self-sacrificing Coverley finds himself entirely out of the matrimonial picture.

There are some bright lines, and occasionally there appears the germ of a good situation in the play. But its faults are monumental. The principal male character of the piece, Coverley, has really nothing to do with the working out of the plot: there is no development of character, no situation that arises from aught save chance, and the whole scheme of the thing is absolutely untrue to life. The author relies for his humor chiefly upon the repetition of lines that are associated with certain of the characters. Thus Coverley invariably rushes in with the query, "Have you seen Mrs. Jasper?" Mrs. Wignore is perpetually indignant, and Blandina is constantly made to chirp, "Yes, mamma," in parrot-like and submissive fashion. By the use of such devices the author is frequently amusing for the moment, but the play has no continuous vein of humor, no interest that carries the auditor forward from scene to scene, and it ends rather as though Mr. James has grown weary of the job than as if he had brought about the conclusion that he intended at the outset.

Mrs. Jasper was acted by the following cast:

Sir Marmaduke Brisket	James W. Shaw
Charles Coverley	John Hollenbeck
Frank Gerald	Leonard Ide
Reginald Prime	William Wagner
Mrs. Jasper	Marion Stone
Lady Brisket	Margaret Kelker
Mrs. Wignore	Helen Graham
Blandina	Evelyn Emerson
Maid	Kathryn Means

The students labored valiantly to raise the comedy from its very commonplace level, and though the accomplishment of that task was beyond human power the players, almost without exception, achieved no little personal success. Marian Stone as Mrs. Jasper again displayed her unusual beauty, her grace of manner and her pleasant voice to advantage. John Hollenbeck, who a few weeks ago gave a wonderfully earnest and impressive impersonation of the serious, unworldly Pastor Sang, played the character comedy role of Coverley with equal success. He was never for an instant out of the character, and his spirit, humor and by-play were delightful. Helen Graham, as Mrs. Wignore, showed exceptional powers of facial expression and pantomime, and her portrayal was in every way excellent. Evelyn Emerson as Blandina made one of the hits of the afternoon by her quaint and natural interpretation. Her quiet comedy work was remarkably good. The others in the cast were satisfactory.

The New Year, Louisa Meigs Green's new one-act play, was the curtain-raiser of the performance. It was played by the following cast:

Captain Delmar	H. Reeve Delmeter
Lady Millbourne	Lucile Watson
Frances Millbourne	Elizabeth Alderdice
Mrs. Keniston	Helen Graham

The little play is of the sentimental, sorrowful sort that women dramatists are fond of writing, but that rarely get beyond amateur production on the stage. The scene is the drawing-room of an English house on New Year's Eve. Captain Delmar, lately returned from India, is betrothed to the daughter of the house, Frances Millbourne. While in India Delmar loved and was loved by Mrs. Keniston, the wife of a brother officer. He thinks that he has now put that episode in his life far behind him. But he discovers that Mrs. Keniston is a cousin of his fiancée, and upon the heels of this discovery comes Mrs. Keniston herself. She brings the news that her husband is dead, and in the joy of her new freedom she seeks Delmar to give her complete and honest love to him. Upon learning the condition of affairs she is first crushed, then indignant, then mad with rage. Finally, however, for the sake of her cousin's happiness, she forgives the man and keeps her unhappy secret to herself.

Helen Graham, as Mrs. Keniston, had excellent opportunities for the display of womanly tenderness, grief and emotional intensity. She accomplished these things very creditably indeed. Her personality is most attractive, and her manner distinguished. She brought to the part fine sympathy and earnestness, and her portrayal thoroughly deserved the considerable applause that it won. The others were acceptable.

A Gentleman of the Road, by Arthur Ketchum, proved to be a very attractive little romantic drama, having plenty of color and spirit. It is well put together, compact, interesting in plot, and the dialogue is excellent. It was acted by the following cast:

Francois De Montcorbier	Donald Kimberly
Petit Jehan	Grant Mitchell
Dom Nicholas	Arthur Story
Le Sieur Deschamps	Robert O'Connor
Colin	Ellis Harris
Blanchelys Deschamps	Elaine Hastings
Yasbeau	Louise Parker

Francois de Montcorbier is our old friend Francois Villon, whose adventures on the stage have of late been many and various. In the present play he is discovered making merry with his boon companions in the Mule Tavern. It appears that the genial blackguards are about to start out on a thieving enterprise, in which Villon refuses to join because he is in love with Blanchelys Deschamps, and thoughts of her tend to purify his inclinations. After the departure of the friends Villon discovers that the girl he loves has that day married an elderly but wealthy suitor. Directly the bridal couple enter the tavern, having been set upon by thieves and their carriage broken. In a very prettily contrived little scene Villon begs Blanchelys to continue her love for him. She, however, refuses his advances. The husband enters, and seeing in Villon only an amusing chance acquaintance, bids him eat and drink with them. Villon recites an impromptu ballade in which he gives his farewell to the girl. When they are gone he snatches up his sword and cap and makes off to join his friends and to forget his sorrow in the excitement of thievery.

Donald Kimberly was a capital Villon, full of energy and spirit. He bore himself well indeed, and he read his lines with nice appreciation of their value. Robert O'Connor was a very satisfactory Deschamps. Elaine Hastings played the rather colorless part of Blanchelys with grace and sweetness. The other roles were without exception in good hands. The stage-management of all of the plays was good—that of A Gentleman of the Road was especially good—and the mounting was in excellent taste.

W. S. BUTTERFIELD'S ENTERPRISES.

W. S. Butterfield, who for the past two years has managed William Bonelli, will control several enterprises the coming season. He has bought the Stillman Music Hall, at Plainfield, N. J., and will overhaul and repair it at a cost of $10,000. The theatre will be opened in September, and the better class of one-night stand attractions will be played. April 1 Mr. Butterfield will produce a new four-act melodrama of New York life, entitled Man to Man. He is also arranging to produce a four-act pastoral drama, Meetin' House Cornetta, at the Fourteenth Street Theatre in May. Mr. Butterfield's contract with Mr. Bonelli expires with this season and is not to be renewed.

THREE SOUVENIRS.

Three pretty souvenirs reached THE MIRROR office in one mail recently. They made the editorial room look as though Christmas were coming around again. The souvenirs, a thermometer issued by the Grand Union Hotel, Toronto, where many professional folk put up; a silver spoon bearing a picture of the new Stephens Opera House, Boonville, Mo., which is a playhouse that many a larger town might be proud of, and a silver butter knife commemorating the one hundred and fiftieth performance of the popular Percy Haswell Stock company at Chase's Theatre, Baltimore.

HEARING ON GATMAN ORDINANCE.

The Committee on Laws and Legislation of the Board of Aldermen gave a hearing last Friday on Alderman Gatman's ordinance to regulate the sale of theatre tickets. The measure provides that each ticket shall have its price printed plainly thereon, and shall not be sold at a higher price. The penalty for violation of the ordinance is $25 fine or ten days' imprisonment. At the hearing representatives of several managers appeared to favor the ordinance and no one opposed it. The committee will report favorably on the measure.

WILLIAM FRIEND.

On the first page of this week's issue of THE MIRROR is a portrait of William Friend in the character of Jack Thorndyke, the leading comedy role in A Stranger in a Strange Land. Mr. Friend has played this part for two seasons with great success. He is a comedian of excellent reputation and decided merit, and has played leading comedy parts with the best companies for a number of years. Mr. Friend's services are always in demand on account of his cleverness and his application to his work.

UNCLE TOM'S CABIN BARRED.

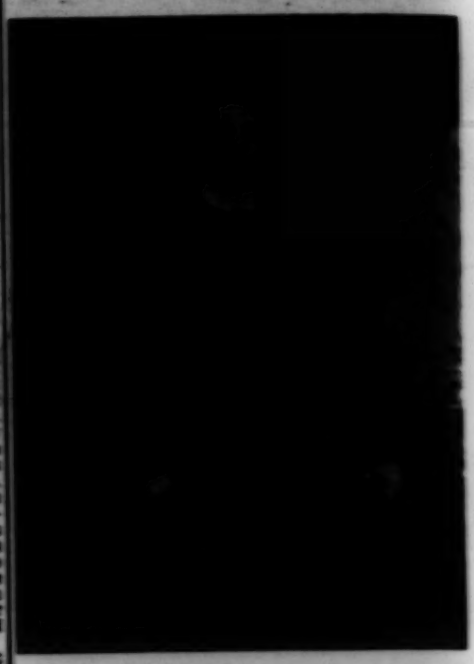
The City Council of Charleston, W. Va., in response to a petition from the Lawson Botts Chapter, United Daughters of the Confederacy, has forbidden Uncle Tom's Cabin to be played in the city. The feeling against the play is strong in the South, and in a number of towns the Daughters of the Confederacy have petitioned against its presentation on the ground that it is an insult to Southern womanhood.

A DRAMA OF NEW YORK.

Life, a melodrama, by Anson Pond, author of Her Atonement, will be produced by Rich and Harris at the Garden Theatre, following the engagement of The Bostonians. The scenes of the play are laid in this city. The production will be an elaborate one.

Brant Lamson, a hit in Lem, St. Louis.

DEATH OF THOMAS B. BRIDGELAND.



Thomas B. Bridgeland, an actor well known in New York and throughout the country, died in Newark, N. J., on the evening of Feb. 10, of a complication of maladies from which he had long been suffering. Through the present season he had been a member of the Blaney Stock company, and despite his suffering he continued to play the leading heavy roles with that organization up to a week before his passing. Heart disease was the immediate cause of his death.

Mr. Bridgeland was born in Ireland, of English-Irish parentage, thirty-eight years ago. During his career in this city he was for six years a member of the late Augustin Daly's company. One of his most notable achievements while with that organization was his impersonation of Jacques in As You Like It. Later he played in support of Georgia Cayvan, Julia Arthur, Kate Castleton, and other stars. He was the Lord Eldershawe in the production of A Lady of Quality, the Cumberland Pasha in The House of Bondage, and Tigellinus in the production of Quo Vadis at the Herald Square Theatre.

Mr. Bridgeland was a very accomplished and reliable actor, and he was highly esteemed by his associates because of his genial disposition and kindly nature. The remains were taken to Philadelphia, and on Wednesday they were interred in the family plot of Laura Bentinke near that city.

GOSSIP OF THE TOWN.

Along with the news of the consolidation of steamship, railway and trolley lines, gas companies and what not, comes the important announcement that the Chorus Girls' Association and the White Mice have formed a merger. There is little doubt that this consolidation of interests will cause a stir in the financial world. The first action of the amalgamated organization will be to hold a ball at Tammany Hall on March 4.

May Edouin will close her vaudeville season May 26. On June 4 she will sail for London for a twelve weeks' engagement at the Palace, returning here next season to star in a musical comedy written by her father, Willie Edouin.

An ice chest in the cellar of the Herald Square Theatre caught fire on the night of Feb. 13, while the performance of Dolly Varden was in progress. The fire was extinguished after all the ice in the chest had been burned. There was no panic in the house, as the audience didn't know of the blazing ice.

A contract has been made between Oscar Hammerstein and Primrose and Dockstader, by which Primrose and Dockstader's Minstrels will play a four weeks' engagement at the Victoria Theatre each season for five years to come.

Miriam Lawrence, the Mrs. Hoppings of the London Toreador company, arrived here on the St. Paul on Saturday, having been hurriedly called to America by a cablegram announcing the serious illness of her mother, who is at Atlantic City.

Della Pringle's Great Dane dog, "Flossie," recently took the first prize at the State Dog Show at Boise, Idaho. "Flossie" is said to be the largest Great Dane in this country.

Eddie Jackson closes with A Breezy Time (Eastern) Feb. 22, to open with one of Gentry's Dog and Pony shows March 5.

Augustus Phillips, Roy N. Hair, and Walter Wilson, of the Spooner Stock company, entered the portals of Free Masonry last week.

George W. Murdock will commence a six weeks' tour in The Gladiator at Norfolk, Va., March 17.

The music for Penny and St. John's new musical comedy, Two Hob Knights, is being composed by Stanislaus Nowicki.

Tom Maguire has been elected leader of the Greater New York Democracy for the Fifth Assembly District.

Georgia Mendum, who is winning success in the leading female role in The Secret Dispatch, will rejoin Joseph Jefferson's company for its Spring tour, beginning March 31.

Frank S. Arnett, late of W. A. Brady's business forces, is devoting himself entirely to literary work. Munsey's for February contains an article by Mr. Arnett on "The College Days of the Presidents," and Ainslee's Magazine another entitled "The Jewels of American Women." Scheduled for early appearance elsewhere are his "Confessions of an Advance Agent" and "The Adventures of the Crown Jewels of France." The manuscript of his complete novel, "The Truth About Her Who Played Despair," is now in London, where it will be brought out before American publication. Some of Mr. Arnett's work has also appeared in The Wide World Magazine.

It is said that a company is being organized in London to present Arizona in the provinces.

The Rainy Day Club gave a luncheon to its President, Mrs. A. M. Palmer, at the Hotel Majestic, Feb. 11.

When Reuben Comes to Town will be produced at Amsterdam, N. Y., Feb. 21.

Isabel Irving has succeeded Julie Opp as William Faversham's leading woman.

A new play by Henry Arthur Jones will be produced shortly at the Duke of York's Theatre, London.

The Actors' National Protective Union organized a branch of the society in Brooklyn last week, with offices and meeting rooms at 1113 De Kalb Avenue. Officers elected to serve the first term are as follows: President, Harry De Veaux; Vice-President, Joseph Linder; Treasurer, Frank Manning; Secretary, George H. Thomas; Business-Manager, George W. Allen; Assistant Business-Manager, Bennett Smith; Sergeant-at-Arms, John Sutter; Delegates, Harry Thomson, George W. Allen, and John R. Wright.

Alma Rutherford McKee, the wife of Harry R. McKee, is rapidly recovering from a serious illness of several weeks' duration.

Frank Harrington obtained a release from Manager H. H. Schiller and for the rest of the season will be featured in the leading role in Charles H. Callahan's production of Pennsylvania.

David Conger, leading man, W. S. Hartley Stock company.

IN OTHER CITIES.

SAN FRANCISCO.

Vicky Allen and an excellent supporting co. at the Columbia 16-20 enlisted an enthusiastic audience in the absence of the star. The piece was under the able direction of William Seymour. Large audiences greet the bills. The performances will be continued another week.

At the California the Kids of Auvergne opened 2 with Williams, Warren & Co. in the leading role, supported by a rather spirited co. A full house greeted the performance, and the audience was very demonstrative.

It would have done Mrs. Bandmann Palmer good to see the fine performance of Mrs. Dunbar at the Tivoli 16-20. The play was pleasantly and acted well by the entire company. Mr. Archer scored a hit. Mrs. Palmer, supported by Hungarian dances; Beulah Dorothy Seymour in Hungarian dances; Beulah Poynter, soloist, with flute obligato by Elias M. Hecht; Karl Pasquare in violin solo, and Lisa Lehmann in selections from "In a Persian Garden."

Madame Nordica was to have sung at Metropolitan Hall 6. Her attending physician, James W. Ward, issued a bulletin 4, recommending ten days of rest for her. Her recital at the Metropolitan Hall 6, on April 25 the second recital 10, were canceled. The voice-repairing condition was due to the shaking up the steamtrain experienced in the late railroad accident she encountered. At this writing she is much improved, and intends to leave San Francisco for Portland and the Sound 11. She will return and give three song recitals at Metropolitan Hall 17, 19 and 22.

California Chapter, No. 183, Order of the Eastern Star, gave a concert at Golden Gate Hall 8 for the benefit of the Boys' Band of the Masonic Widows' and Orphans' Home. A good audience enjoyed the concert. Four selections were played by the band: Kathryn Krane recited. Lillian Wilson sang. Herman Hirtz gave a violin solo. George R. Ferguson sang. Frank Meyer gave a 'cello solo. E. Samuel tapped the xylophone, and Edward Kemp exhibited some stereopticon views.

Professor H. W. Rolfe, of Stanford University, lectured 8 at Academy of Sciences Hall, on "Oxford," before a large and appreciative audience.

The little tricpds of little Queenie Tilton, of the San Francisco Bryants co., gave a delightful entertainment in her honor at Union Square Hall 2. A varied programme was rendered. The audience filled every inch in the hall. Those taking part in the programme were: Queenie Tilton, Gladys Montague, Mandie Sharp, "Baby" Deutsch, Gracie Wright, Clarence Kruse, Melville Oakley, Alice Barcum, Dora Spelling, Addie Deutsch, Lillian Levy, Bessie Belmore, Gertrude Devine, and Bessie Radigan. The singing of Queenie Tilton, and the coon specialties of Gladys Montague, were especially good, and won enthusiastic applause.

The San Francisco Musical Club held its first meeting in its new home at Century Hall 6. In connection with the meeting the following programme was given: Mrs. M. S. Kellogg read a paper on "The Quartette of the Orchestra." Mrs. Gwynn gave a violin solo. Mrs. Susie Hert-Mark sang. Helen M. Anderson gave piano selections, and Florence Deane and Grace Carroll, and Messrs. Williams and Young gave the "Daisy Chain" suit. Subsequently, Mrs. Stadtmuller presented to Marie Smith, the retiring president, a silver loving cup as a mark of appreciation of her work as founder of the organization and as its presiding officer for the last seven years.

The League of the Cross Cadets' Band gave its annual entertainment at the Mission Opera House 8. The hall was well filled, and there was frequent and hearty applause.

Division No. 17 of the Ancient Order of Hibernians gave an entertainment at Mission Opera Hall 8. The hall was full. The programme was comprised of Gaelic songs, tgs. reels, specialties, and the giving of a one-act farce, Casey's Theatrical Troubles, in which Messrs. McCormick, Gilson, and Shaw made merry.

The Juvenile Fairyland Carnival opened to a big crowd at Mechanics' Pavilion 8. It will continue until 12. Among the attractions are the allegorical electrical ballet, consisting of one hundred and fifty gracefully costumed and graceful and pretty children. The Pacific Cat Club's exhibit of aristocratic and furry felines, Bennett's Military Band, and a Midway plaisance of many and varied amusements. Among some of the star performers are the children named Myrtle Guild, Carmen and Markie Mooney, Ethel Gordon, Eunice Gilman, Edna Minor, Helena Nelson, Margaret Crosby, Myrtle Dingwall, Jessie Orr, Hazel Purdy, Harry Mangels, and Charles Kodus. "The Storm," the silhouetral transformation ballet, was arranged especially for the occasion by Buttwell Browne. It is a beautiful and dazzling spectacle, the children taking part therein, acquitting themselves excellently.

Mirth and music, drama and comedy, obtained very entertainingly at the benefit given at the Orpheum 6, in aid of the San Francisco Lodge No. 21 of the Theatrical Mechanics' Association—"the men behind the scenes." The theatre was packed. The programme was begun with an act from The Pride of Jennico. Mayor Schmitz, of San Francisco, followed with an address. Adella Boattino, prima donna soprano, sang a number of popular songs. The Alcazar Stock co. succeeded with the second act from The Duchess. Josephine Sabel then captured everybody with her songs and clever imitations. Edwin Arden and the Grand Opera House Stock co. appeared in an act from Jim the Penman. Alf. Holt whistled himself popular. The one-act play, Goin' Home (detailing the story of a girl who had left her country home, fallen a victim to the temptations of a big city, and is visited by her father), was produced for the first time on any stage, with Frank Bacon as the father. Eva Donaldson as the wayward girl, and Paul Gerson as a servant, and scored a success. The playette is full of down-deep feeling and unctuous humor. It was written by Mr. Bacon. Following this, Perrin Hartman and the male members of the Tivoli co. sang operatic selections from The Amber. About $700 was realized from the benefit.

The mail brings to me, complimentarily, through the kindness and the courtesy of the author, a copy of "Junk," by Leon Lempert, Jr., of Leon H. Lempert and Son, the well-known theatrical architects of Rochester, N. Y. Mr. Lempert styles himself the "instigator" of the book, and calls it "A book to stagger sorrow, being a collection of verses, pathetic and otherwise, mostly otherwise." As a sorrow-staggerer and woe-curer, it is an instantaneous success. In fine, it is one of the most delightful of recent books. It is bound in dark green buckram, and stamped and lettered in red and yellow; the design on the cover showing a cupid-resting imp, smiling and winking, and underneath the line the word "Junk." Its contents consist of about thirty chapters of verse. Some of the particularly taking selections are "Whistling," "Old Mr. Umbrella-to-Mend," "King Pumpkintoter," "Overture from 'Junk,'" "Where We Part"—all excellently and humorously written—with a cleverness that shows Mr. Lempert to be something more than an "instigator."

Arizona will be seen at the Columbia March 3-16.

The Beta Sigma Dramatic Club and Orchestra entertained a good audience at Sherman and Clay's 8, with a performance of Trelawny of the Wells.

Harry Glendinning, property man and electrician at the Alcazar, will leave 15 with Florence Roberts and her co. for Victoria. Mr. Glendinning will have charge of the stage for Miss Roberts.

It comes to me, "Mercantorraphically," two new theatres will be in view in San Francisco by the Fall theatres will be under the same management of '03. Both will be under the same management. Two Eastern managers will control the theatres. They will play combinations only.

An electric sign, "Burbanger Theatre," is over the main entrance of what was formerly Fischer's Opera House, Broadway, is being put in readiness for the opening of the Burbanger house. That it will be a success under the managerial charge of Hillebrandt and Fischer is a foregone conclusion—it is to succeed according to the original intention. The Burbanger will open in March.

GEORGE JAMES MITCHELL.

KANSAS CITY.

The Cowboy and the Lady was the attraction at the Grand 2-15, and the ladies in the cast presented it in a most pleasing manner. H. Miller Kent played it superb. A good deal of credit that was very Teddy Hart with a dash and spirit that was very commendable, in the fact not to be overlooked the elaborate scenic effects were very effective. Blanche Hall made a charming Miller. Mathilde Wedding did well in the limited part of the Countess Hall. Ethel Wood gave a good dance in the first act. Miss Fullerton, Ralph Lewis, Frederick York as Mrs. Fullerton, Ralph Yeoman, as Weston, and Benjamin Brandon as Jim. Yeoman, as Weston, and Benjamin Brandon as Jim. were very creditable, and Mr. Pott and Thos. Wise were severely handled by Bagley Hatton. Hart Hatton, and Joseph Williams. The costumes and settings were appropriate. The Telephone Girl 16-22. The Belle of New York 23-March 1.

One of the most successful entertainments given by the Woodward Stock co. this season was that of Jessie Bonstelle at the Auditorium 9-12. The house was packed at each performance, and a warm welcome was extended to Miss Bonstelle, who made her reappearance as a favorite. Miss Bonstelle, who made her reappearance as a member of the co. in the role of Jane. The part is well suited to her style of acting, and she duplicated her many successes of late season. Charles Macy did his usual good work as Perry. Clarence Handyside was excellent as Banner. Robert Granger played Ben Strickland did well as Jacob Weiss, and Dudley Lovering was good as Samantha Hawkins. and Dudley Lovering did all that was required of her as Nell Tutweiler. The cast also included John Davies, Walter Marshall, Ellis Kaey, Marion Otis, Little Tootie Marshall, and a large force of supernumeraries. Sedley Brown, the stage director, deserves compliments for furnishing some exceedingly good stage settings. Shenandoah 16-22.

The James Boys in Missouri was the bill at the Gilmore 9-12. Considerable interest attended the production, as Kansas City and vicinity was the scene of the James Boys' crimes, and many old residents of Jackson County attended, who had known and seen Jesse James. The play was well staged, and the Wide Out train robbery was very realistic. The co. was headed by George Kilnt, who played Jesse, and William Reynolds, who essayed Frank James. They were supported by a capable co. The S. R. O. sign was in frequent use. The Ragged Hero 16-22. Kidnapped in New York 23-March 1.

Ethelyn Palmer, of the Cowboy and the Lady co. at the Grand this week, was leading woman of the Woodward Stock co. here, for a time, several seasons ago, so was not unknown to Kansas City people. Mathilde Wedding, of the same co., is a Kansas City girl, and was prominent in amateur theatricals here before entering the profession.

The Convention Hall management issued a very neat and attractive poster advertising the Winter Circus for the week of Feb. 24. Sousa's Band will give two concerts in the hall 2.

The children's operetta, The House That Jack Built, will be given by local talent at the Century Theatre 20-March 1. It will be held under the auspices of the Y. W. C. A., and the direction of Margaret Martin, of Chicago.

H. KREDY CAMPBELL.

SEATTLE.

All Hyperion doubts as to the enduring qualities of Ralph Stuart and co. at the Seattle have gone, at the conclusion of the third week, been entirely dispelled. In Minneora was the bill 2-8. An S. R. O. audience was present the first night and crowded houses were drawn throughout the week. In Minneora was the distinction of a double curtain call at the end of the play. Ralph Stuart gave an excellent portrayal of Jim Redburn. Frank Sheridan was capital as Joe Vernon, and gave the part an individual characterization showing strength and finish. Next honors were won by Lansing Rowan, who, as Kate Vernon, played her emotional scenes exceptionally well. Catherine Countiss was very good as Mrs. Vernon. Minnette Barrett and John Daly Murphy amplified some clever comedy as Elizabeth and Dave, respectively. Elizabeth Stewart was a winsome and pretty Emily. Charles Plimlaz as Travers, Louis Morrison as Colonel Tom Balliger, J. C. Fenton as Bill Barber, and Arthur Garlinger, J. C. Fenton as Bill Barber, and Arthur Garlinger, J. C. Fenton as Bill Barber, and Arthur Garlin

ly McNeil, Dene Woodruff, and Margie Lean. The chorus was large and efficient, and the orchestra was increased to twenty musicians. A feature of note were the evolutions of Harry Kelly as Captain Pott, that were no less than remarkable. Allen of Old Virginia 17-22.

The Royal Lilliputians held forth at the Lyceum Theatre 10-15 and delighted large audiences. The performance is named The Merry Tramps, and the performers of a merry lot are merry lot. The wee people who figured in the cast were Major Doyle, Annie Nelson, Chester Weber, Robin Lindner, Bertha Shultz, James R. Rosse, Louis Merkle, and Howard Knowles. To make a comparison, these are in the cast three giants, who succeeded in making the desired effect. Twelve slightly young women completed the ballet, and as they have part and parcel in every scene, much credit is due the effectiveness of their efforts. The scenery was elaborate. The chorus rendered a neat idea in "Butterflies and Daisies," that was well executed, as well as the song by Mr. Rosse, that was decidedly humorous and quaint. West's Minstrels 17-22.

Whitney Opera House offers A Stranger in a Strange Land 10-12. The cast is capable, and the very large audiences went away pleased. The co. includes William Friend as Thorndike, Charles Drake as Harry Hunt, Frank J. Donnelly as the Indian, and L. E. Willard as a detective, and Cyril Young, Charles Jones, Amanda Wellington, Beatrice Thom, Blair Willard, and Fannie C. Ferris. Not Guilty is underlined.

A. FRANCIS.

INDIANAPOLIS.

D'Arcy of the Guards was presented by Henry Miller and a most capable co. at English's 10, 11, and a cleaner, prettier play has not been seen here for some time. The stage appointments were perfect, especially the scenes of the second and third acts. The star displayed talents hitherto concealed. Katherine Florence was charming as Pamela. Captain Gregory was well acted by Walter Allen, and Arthur Elliott gave clever impersonations of the two characters of Samuel Davis, the Quaker, and Colonel Sir Edward Jennison. Miriam Breen sang "Sally in Our Alley" in a manner that won three encores. Unfortunately the audiences were not nearly as large as the merits of the performance warranted. This perhaps was due to the inclemency of the weather. Tim Murphy 12. A Runaway Girl 13. Keller 20-22.

At the Park Mme'selle 'Awkins opened 10-12 to a big house. Della Stacey as General Hawkins scored an emphatic success. The chorus was well costumed and sang admirably. A Run on the Bank 12-15. Rudolph and Adolph 17-19. Papa's Baby 20-22. The Dairy Farm 24-26.

Henry Stevens and Julia McKinney, formerly members of The Bostonians, have joined the Castle Square Opera co.

John Christian, of this city, has written a comedy-drama in three acts that he proposes to produce next season. He is very modest about it and will confine the presentations to the small towns of Indiana at first. The title is A Hoosier Boy. Mr. Christian is an artist also and has prepared illustrations for the scenery.

A new comedy by Booth Tarkington, of this city, entitled The Kisses of Margarite, was produced by the Indianapolis Dramatic Club on Feb. 11 and met with instant success. Mr. Tarkington, who also wrote The Gentleman from Indiana and assisted in the dramatization of Beaucaire, is well known in society circles here, and in consequence the audience was a large and fashionable one. The performance was an unusually creditable one and the stage was excellent. In the cast were, in addition to the author, a number of favorite local amateurs.

GEORGE S. APPLEGATE.

COLUMBUS.

E. H. Sothern in If I Were King at the Southern 7, 8 drew excellent business. The third annual benefit for the Columbus Local No. 12, N. A. T. S. E., occurred 13, and local theatregoers accorded the boys behind the scenes liberal patronage. The most interesting feature of the programme was the setting of several scenes in full view of the audience. William Hudson directed the stage, and both he and his assistants succeeded in making a genuine hit. Other numbers on the programme were the Orpheus Club, Willis E. Parrell, the Brothers, Charles H. Orr, the G. S. U. Mandolin Club, Jack Hanlon and Ottilie Bowden, Henry Hackedorn and A. J. Warnock, Henry Miller 11, 12. The Bandit King 14. Jefferson De Angelis 15.

Tycoon and Tramp opened Are You a Buffalo at the High Street 6-8. The co. was competent and the scenery handsome. A hot on the Rock did capacity business 10-12, and gave entire satisfaction. The house has been entirely overtime since it was last seen here and the excellent co., pretty music, and beautiful scenery all go to make a very pleasing entertainment. Tracy and St. John carried off the honors. Lee were clearly followed by Guy Bates Post, who is a comedian, and who conveys a remarkably pleasing voice that he knows how to use effectively. The Lil Tyne Sisters were very clever and made a hit. Paul's Baby 14-15. Rogers's Cadets 17-19.

The Tracy Terry Burlesquers played to heavy business at the Grand 6, 8 and were followed by Robert Downing in The Gladiator 10-12. Mr. Downing and the well known play have lost none of their popularity and heavy business was the rule during the engagement. The supporting co. met requirements and the work of Marciana J. Wells and Alberta Gallatin deserves special mention. Vogel's Minstrels 14, 15. Rosedale 17-22.

The Columbian Lodge of Elks held a special social session in honor of George L. Chappell, the proprietor of A Run on the Bank co., 12. The entire cast of thirty persons rendered a vaudeville programme, and each member of the order had the privilege of inviting one guest. The entertainment took place in the Elks' Home.

W. W. PROSSER.

ST. PAUL.

At the Metropolitan Opera House The Chaperones drew great houses, and drew exceptionally large patronage 3-5. The organization is one of the largest and best musical organizations seen here this season. The Tenderfoot, the theatre was presented by Charles B. Hanford and a very capable supporting co. 9-12. The admirable production given was thoroughly enjoyed by large and appreciative audiences. The star has, on previous visits, won marked favor with St. Paul theatregoers in heavy and heroic roles, but has never appeared to better advantage than as Petruchio. He invests the character with a dash and spirit that carries everything before it. Helen Gravity made a very favorable impression in the role of Katherine. She gave a well balanced portraiture of the role, and exhibited an ability to act the various phases of the character conscientiously, and without straining for effect. William J. Kelly's impersonation of Grumio was decidedly good. Marie Drofnah was a pleasing Bianca. L. W. Brownlee was capital as the stuttering Tailor, and excellent work was also contributed by F. A. Mooney, H. C. Stone, Stuart Beebe, Paul Anderson, Irving Knight, R. O. Marsh, Maxwell Fisher, Dorothy Margaret Hobson, Lydia Powell, and Robe Kaufman. M'lles 17-22. 'Way Down East 24-March 1.

The Christian was the attraction at the Bijou Theatre 10-12, and drew capacity audiences. The play is handsomely staged, and a better co. has seldom appeared in this city; the curtain calls were many. Maxwell Morgan as John Storm was finished and powerful. Miss Leslie was a pleasing Mary Quayle. Georgia Dickson as the old Scotch woman was delightful. The other parts were well played by Edgar L. Davenport as Drake, Howard Brooks as Lord Storm, Edward Emery as Lord Robert, Frank Roberts as the Archdeacon, Adolph Lestina as Father Lamplighth, Douglas Arthur as the Parson, Charles Caudell as the Fire King, Edgar Norton as the manager, Cower Rudd as Brother Paul, and Francine Campbell as Polly. Barbara Frietchie 17-22.

The "Way Down East" co. that comes to the Academy of Music 24-26 will make the longest jump on record. The co. will go from this city direct to Honolulu, where it will stay for one week. It will immediately afterward embark for Australia, where engagements will be played in Sydney, Adelaide, and Melbourne.

P. T. Powers' Madison Square Garden, New York, Cakewalkers appeared at Bijou Hall 8 to a good house. The performance was first-class in every particular.

The Elks have decided upon April 8, 9, 10 for the annual benefit. A local female minstrels will be the attraction. Rehearsals commence 28.

WALTER C. SMITH.

LOUISVILLE.

Janice Meredith was seen for the first time in Louisville 10-12 at Macauley's. Mary Mannering in the title-role displayed her charming personality and gave a consistent interpretation of the part. The supporting co. was good and the staging exceptionally so. The Burgomaster 13-15. U. S. Willard 17-22.

Charles McCarthy in One of the Bravest proved a strong attraction 9-15 at the Avenue. The star was especially well supported, prominent in the co. being William Cassin, who scored a hit as Mrs. Gregory. A Run on the Bank 16-20.

E. H. Clark announces a series of readings at the Galt House 12-15. Selections will be given from Lesh, Cyrano, Paola, and Henry V.

Paderewski will give a recital at Macauley's April 28.

Mary Mannering was the recipient of many social attentions during her engagement in this city.

Planchke, the artist, is exciting especial admiration for his original designs on the theatrical page of Sunday's edition of The Louisville "Commercial." The series has extended now through a period of weeks, and each of the designs show marked originality and especial appropriateness to the subjects treated.

Victor Herbert's Orchestra has been engaged for the May Musical Festival, and the Music Committee is negotiating with a number of prominent vocalists for the same event.

The opening concert of the subscription series to be given by the Theodore Thomas Orchestra at the Auditorium will occur March 5. The concerts are under the business-management of James R. Cowan, who is devoting his time and personal attention to the preliminary arrangements.

CHARLES D. CLARKE.

PITTSBURG.

Julia Marlowe in When Knighthood Was in Flower was the attraction at the Alvin 10-15. Although this play was already familiar to Pittsburg theatregoers, it was greeted by large and brilliant audiences. Julia Marlowe was a delightful Mary Tudor, and in admirable support of Bruce McRae as Charles Brandon, and Wilfrid North as the Dauphin, and Charles Harbury as Henry VIII, leaves much to be desired. Norah Lamison was graceful and generally satisfactory as Lady Jane Bellingbroke. The scenery was handsome and realistic.

The Grand Opera House Stock co. presented the theatrical heirloom, Rip Van Winkle, 10-15, and as usual the old play was greeted by big audiences. The title-role, as played by William Ingersoll, was especially well done. He looked and acted the jolly, rollicking, fun-loving Rip very cleverly, and with a keen appreciation of the various aspects of the character. Mention should also be made of the excellent work of John Waldron, Charles Abbe, Alice Gale, and William Taylor in their several roles. As a whole, the play has seldom been better cast in this city than by the stock co.

When London Sleeps was presented by an excellent co. at the Bijou 10-15. Especial mention may be made of Howard Truesdale, Harry Bowler, George H. Moreby, Florence Ashbrook, and Ida Glenn for meritorious work.

H. S. DAVIS.

PORTLAND, ORE.

Josef Hoffman, the pianist, opened the week at the Marquam Grand 3 to a big house of cultured music lovers. The affair was such a success both from the viewpoint of the box-office and the encore record that a second recital was given in the form of a matinee on Friday at the same house. The Wilson Juvenile Minstrels co., from Seattle, was the attraction 6, 7. The larger part of the co. is made up of little ones not yet in their teens. An attractive feature of the show was the dancing. The principal singers had clear and tuneful voices. The attendance was fair. Madame Modjeska and Louis James 10-12. Madame Modjeska follows for a single recital 13. Monro and Mack's co. in Report of Rentzan and The Prisoner of Zenda 14, 15.

For Her Sake enjoyed a profitable week at Cordray's 2-8. The co. is an improvement over the one that presented the play here last season. Whose Baby Are You 9-15.

The presentation of Uncle Tom's Cabin by unto children is announced to take place at Cordray's Theatre, Ore., Opera House, the later part of this month. The pupils of the State Mute School will present the play in pantomime.

Manager George L. Baker was in Eastern Oregon this week looking after the interests of his theatres in Baker City and Pendleton.

JOHN P. LOGAN.

DENVER.

Blanche Walsh was seen at the Broadway 2-8 in La Madelon, Forget-Me-Not, and Janice Meredith. Robert Lowe, the leading man, rendered admirable support to the star. Emmet Shackelford and Forrest Flood, in the comedy and character roles, were seen to advantage. Harriett Stirling, Mason Mitchell, Rose Brahan, and Emily Baker all deserve favorable mention. Stage Director John Mitchell's conscientious and able efforts were evidenced by the excellent results he achieved. The audiences were large.

Quo Vadis was the Tabor attraction 2-8, and A White Elephant was the bill at the Denver.

The usual rumors are afloat anent Summer attractions and theatres here. Manager McCourt is contemplating a Summer operatic season at the Broadway Theatre, commencing June 14. Kansas City parties have leased Manhattan Beach, and it is said will offer high-class vaudeville there. It is understood that Walter Clarke Rollows will bring his Lafayette Theatre Stock co., now at Washington, to Elitch's Gardens for the Summer.

FRANK R. CARSTARPHEN.

CLEVELAND.

E. H. Sothern in If I Were King was seen at the Euclid 10-12.

Williams and Walker in The Sons of Ham held forth at the Lyceum Theatre 10-12. The stars are surrounded by a good co. of colored performers, whose chief stock in trade is good dancing and singing. The Dairy Farm 20-22.

At the Cleveland Theatre The Last Sentence was the attraction 10-12 and seemed to please large audiences. The co. is above the average. Charles Malloit was a good detective as Bob Hickey and Gamble Griffin made a hit as Jakes Duffy. The female roles were well played by Rose Brehl, Rosina Ryatt, and Anna Hall. The Great White Diamond 20-22.

Manager A. F. Haris and family are spending the month of February in the South for the benefit of Mr. Haris's health.

Kilbitt plays a return engagement at Gray's Armory 19.

WILLIAM CHARTON.

MINNEAPOLIS.

La Tosca was presented at the Metropolitan Theatre 9-12, opening to a good house. Mallecque MacDowell appeared as Scarpia and made his usual favorable impression. Florence Stone made her first appearance in this city as Floria Tosca, and scored an emphatic hit. The support was only fair, and the scenery gave evidence of frequent use. Charles B. Hanford 12-15. The Spoilers 16.

At the Bijou Opera House, The Heart of Maryland opened for a week 9 to capacity, and was greeted with enthusiasm. Herbert Bouvier gave a striking characterization of Colonel Thorpe. Maryland Calvert was well played by Helene Wincour. Trift Johnson was happily cast as Colonel Kendrick. The others in the cast were satisfactory. Ten Nights in a Barroom 13-15.

F. C. CAMPBELL.

OMAHA.

The James Boys in Missouri was seen at the Boyd 6-8. The sensational title, combined with prevailing popular prices, succeeded in comfortably filling the house, and the performance was not altogether bad. The White Slave played to capacity 9, and the co. gave a creditable performance. The leading roles were in good hands, with Kate Campbell as Little Lee. Naughty Anthony, with W. F. Phillips in the title-role: Merle Dore as the hackney model, and Patti Rosa as Winnie, attracted good audiences 10. An art has been added to the place since last season. Hi Henry's Minstrels 12. Arizona 13-15. Irene Bland 16, 17. The Heart of Maryland 20-22. The Cowboy and the Lady 23, 24.

J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE G. Tranenbaum, manager: Miss Bob White 3 to large business; pleasing performance. R. D. MacLean and Odette Tyler (returns) 5 in King John and The School for Scandal; excellent performances; fair business. Daniel E. Bandman K. Y in The Merchant of Venice and Dr. Jekyll and Mr. Hyde to fair business; co. capable. Florodora (return) 8; large audiences delighted. Julius Grau Opera co. 17-21. H. G. Goodwin and Maxine Elliott 22.

TUSKALOOSA.—ACADEMY OF MUSIC (Myer and Walker, managers): William Werth Bailey Concert co. 6 to small house; good concert. Pinafore (amateur), benefit Daughters of the Confederacy, 7; big house; pleasing performance. Southern's Monte Cristo 8 to fine business. Lobe-Williams co. opened for week 10 to fair business. Plays first half of week: The Great Diamond Robbery, or Stopped from Sing Sing. Kathleen Mavourneen, and The Wild Rose.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): Local concert for benefit of Sacred Heart Church 6 drew largest audience of season. Kiltie' Band 7 to fair and enthusiastic audience. R. D. MacLean and Odette Tyler in King John 8 to large and fashionable audience. Vaudeville Stock co. opened in Miss Hobbs 10 for four days. Other plays: In Missouri, Because She Loved Him So, and The New Magdalene. Rosan's Band 14.

UNIONTOWN.—OPERA HOUSE (Hudson and Hudson, managers): Lehr and Williams' Comedy co. 1-7 in The Wild Rose, Bobby the Mail Girl, The Lost Child, My Partner's Baby, The Great Diamond Robbery Case, and The Mistress of Widow McGinty; performances and business fair. Joshua Simpkins 25.

UNION SPRINGS.—RILEY OPERA HOUSE (Henry J. Rosenthal, lessee): A Runaway Girl 11. Grace Hawthrey Stock co. 13-15. J. C. McConnell (Lyceum Lecture) 18. Joshua Simpkins 20.

TROY.—POLMAR'S THEATRE (Frank P. Polmar, manager): Souther's Monte Cristo (return) 4 pleased good audience. Grace Hawthrey Stock co. 10, 11. A Brewer Time 12. Joshua Simpkins 21.

DEMOPOLIS.—OPERA HOUSE (Hayden and Prout, managers): Grace Hawthrey co. 3-5; good performances; fair business.

SELMA.—ACADEMY OF MUSIC (Lour and Rose, managers): Florodora 6 to largest house on record. Arizona 11. Haverly's Minstrels 14.

SHEFFIELD.—MEYER'S OPERA HOUSE (John P. Bryant and Co., lessees): Dark.

ARIZONA.

TUCSON.—OPERA HOUSE (A. Y. Granetta, manager): Old Jed Prouty 4 to good business; performance excellent. Madame Emma Nevada 5; fair audience pleased. The Irish Parasiteers 8 to big house; performance satisfactory. Herbert Cescort co. 12. Gus Sun's Minstrels 13. Nip and Tuck 17. Leonora Jackson Concert co. 18.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee: Charles T. Taylor, manager): When We Were Twenty-one 3; good performance; fair business. Governor Bob Taylor pleased large audience 4. Dramic Dramatic co. 6-8 in A Man of Mystery, Trapped by Treachery, The Bandit's Wife, and The Inside Track; good performances; excellent business. Maloney's Wedding Day 10. Rose Coghlan 11. Dramic Dramatic co. 13-15. Richard Mansfield 17. The Watch on the Rhine 18. Carmen 19. Gus Sun's Minstrels 21. Quo Vadis 22. Daniel E. Bandman 24-27. Old Jed Prouty 28. The Evil Eye March 4. Sag Harbor 5. Arizona 6.

PINE BLUFF.—OPERA HOUSE (M. Holland, manager): De Loss's Comedians 3-8 in The Ranch King, Cinderina, The Police Alarm, The Village Blacksmith, Mistaken Identity, and The Son of Monte Cristo; fair co. and business. Dramic Stock co. 10, 11. Our New Minister 12. Ward's Minstrels (return) 14. Carpenter's Quo Vadis 21. Old Jed Prouty 27. Lyric Comic Opera co. 6, 7 failed to appear.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Dramic Stock co. 3-5 to S. R. O. Rose Coghlan in Forget Me Not 10 to big business; the performance, Maloney's Wedding Day 11. Knobs o' Tennessee 12. Ward's Minstrels 13. The Minister's Son 18. The Watch on the Rhine 17. Dramic Stock co. 18-21.

FORT SMITH.—TILLES THEATRE (Sid S. Stahle, manager): When We Were Twenty-one 4; large and pleased audience. Ward and Wade's Minstrels 8; good business. Rose Coghlan 12. Chase-Lister co. 13-15.

JONESBORO.—MALONE THEATRE (C. C. Cooper, manager): Two Married Men Jan. 29 did not appear. Utah 3; fair house. Ten Nights in a Barroom 10 to good business. Hortense Nielson 14.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): The Village Parson 3 was well staged; performance good; house small. Madame Modjeska and Louis James in Henry VIII 6 drew immense house; performance good. The Princess Chic 14. Josef Hoffmann 17.——AVON THEATRE A. W. Simpson, manager): Native Daughters' Minstrels (local) drew packed houses 4, 5. The last performances of the Vaudeville co. will be 6, 8. There is some talk of a popular priced stock co. leasing this house for a season.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Sign of the Cross 2-8 to satisfactory business; enjoyable performances. The Princess Chic with Maud Lillian Berri and an admirable co. scored hit 6-8; audiences large.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, lessee): Daniel Frawley co. 2-8 in Secret Service met with splendid reception; co. continues until March 8. In Missouri 9-15.——SIMPSON AUDITORIUM: Madame Emma Nevada 11.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, managers): The Irish Parasiteers 1 to good business. The Village Parson 4 to fair house; performance excellent.——TITUS: Enoch Arden Concert co. gave a very creditable recital at Congregational Church Jan. 31 to capacity.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Madame Modjeska and Louis James Jan. 28, 29 in Henry VIII, Mary Stuart, and The Merchant of Venice to large and enthusiastic audiences. Madame Lillian Nordica 30 cancelled.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, manager): European Male Quartette 12.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): Gus Sun's Minstrels 7; good house; performance fair.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. H. Grier, manager): The Cowboy and the Lady 4; fair co.; small house. Quo Vadis 7; good co. to S. R. O. Blanche Walsh 12. Black Patti's Troubadours changed bill from 11 to 14. Frederick Warde 18. Pollard Juvenile Opera co. 21. Ladies' Minstrels (local) 6; very pleasing entertainment to S. R. O., under auspices of the Women's Club.

COLORADO SPRINGS.—GRAND OPERA HOUSE (H. N. Nye, manager): 'Way Down East 2; excellent co. to capacity. Grace Hawkins was warmly welcomed, having at one time resided here. E. Miller Kent and a well balanced co. supported The Cowboy and the Lady 5 to large business. Innes' Band 6 to large business. Quo Vadis 10. Blanche Walsh 12. Black Patti's Troubadours 13. Frederick Warde 18.

PUEBLO.—GRAND OPERA HOUSE (H. P. Sheridan, manager): Patty's lecture on "Liquid Air" 2 to large audience. 'Way Down East 4; crowded house; good co. E. Miller Kent in The Cowboy and the Lady 6 to S. R. O. Innes' Band 7; good audience pleased.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, manager): The Cowboy and the Lady 2 to big business; performance good. Frederick Warde in The Mountebank 3 to large and appreciative audience. Black Patti's Troubadours 5. Blanche Walsh 11.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): The Wrong Mr. Wright 4; fair business; good co. William Hawley Smith, lecturer, 11. Innes' Band 12. Blanche Walsh 14. Frederick Warde 15. Nathan Hale 26.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): 'Way Down East 3 to capacity; performance excellent. Frederick Warde in Julius Caesar 7 to good business; performance first-class. Griffith, hypnotist, 12.

GURLEY.—WRIGHT'S OPERA HOUSE (Dave Forbes, manager): Too Rich to Marry 17. Scaled Dodge 22.

CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. G. Parsons, manager): Stuart Robson in The Henrietta 6; very excellent co.; good audience; scenery beautiful. Peg Woffington 7 to large audience. Sky Farm 8 to large and interested audience. Herbert Kelcey and Effie Shannon in Her Lord and Master 13 gave beautiful performance to large house; support first class. Leon Herrmann 12. Grace George 18. Dolly Day 19. Toll Gate Inn 19.——NEW HARTFORD OPERA HOUSE (Gunshaw and Green, managers): Big Sensation Burlesquers 6-8 to big audience. Number good, management. Full audiences, but good laws demand much larger, crowded the house Thad Quen co. 10-12 in Martha and The Bohemian Girl (1st) were well cast, staged and acted, scenery fine. Rentzner Burlesquers 13-15. The Man Who Dared 17-19. Herbert's Dog 20. Innocents 20, 22. A Bunch of Keys 24. Across the Desert 26.

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward G. Smith, manager): The Bismarck Band 6; was entertaining; excellent, innocent Mardi Gras program to big business 10-12. A Gambler's Daughter 13-15. Gay Lancers, Clarice Rodgers co. 17-19. The Man Who Dared 20-22.——PARK CITY THEATRE (G. E. Prescott, lessee; W. L. Rowland, manager): Ray Payne 3. Enoch Arden 4. At Cripple Creek 10 to fully business. Della Fox in The Little Manmselle 12 to small and dissatisfied audience. Quincy Adams Sawyer 13 pleased good audience. Bennett and Moulton co. 17-22.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): James K. Hackett in Don Caesar's Return 7; full house pleased. Jerome Sykes in Foxy Quiller 8. At Cripple Creek 11, 12 to big business. Della Fox 13. Lora Herrmann 14. Herbert Kelcey and Effie Shannon 15.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Grey, manager): Pennsylvania 10 pleased good house. Across the Desert 12 to large and enthusiastic audience. Toll Gate Inn 17. Quincy Adams Sawyer (return) 24. Howe's Moving Pictures 26. Kiltie' Band 27.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, manager): Lucier's Novelty co. 6; poor co. and business. A Texas Steer 8; good performance; full house. Pennsylvania 11 pleased fair audience. Herald Square Comedy co. 13-15.

PUTNAM.—BRADLEY THEATRE (Herman and Jackson, managers): Across the Desert 11; full house pleased. Toll Gate Inn 14 to large audience; one of the best attractions of season.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Dark.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayliss, manager): Della Fox in The Little Manmselle 3; good house. Don't Tell My Wife 10; fair house. Sarah Cowell Le Moyne in The First Duchess of Marlborough 11; large audience delighted. W. G. Goodwin and Maxine Elliott 12. Ave Yon a Mason 14. A Jolly American Tramp 18. Himmelein's Ideals 17-22.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Cox, manager): Where the Laugh Comes In 3; poor house. R. D. MacLean and Odette Tyler in King John 6 to small but appreciative house. Florodora 7; S. R. O.; audience enthusiastic. Daniel E. Bandman 10-15.

JACKSONVILLE.—BURBRIDGE NEW THEATRE (G. D. Burbridge, manager): Bonnie Tahl, hypnotist, 6 7 to excellent business. Kathryn Kidder 12. Florodora 17.——ITEM: Mr. Burbridge, in connection with his skating rink, has added a bowling alley.

TAMPA.—BAY CASINO (J. W. Conroy, manager): Along the Kennebec 8; good house pleased. Flintgan's Ball 11, 12. Robson Theatre co. 13-15.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Kathryn Kidder in Molly Pitcher 7, 8; good and well pleased houses. Professor Van Dyke lectured on "Tennyson" 10 to large audience and made good impression. R. D. MacLean and Odette Tyler 11, 12 (return), to good and delighted audiences in King John and The School for Scandal. Sousa's Band 13. The Governor's Son 14, 15. Bennett Concert 17. N. C. Goodwin and Maxine Elliott 18. Haverly's Minstrels 19, 20.——COLUMBIA (Henry and Julius De Give, managers): Gus Clayton co. 10-12; good business; clever specialties. Plays: Little Miss Military, The Little Detective, Dancers of New York, The French Doll, and Nell Gwynne. A Breezy Time 17-19. Finnegan's Ball 21, 22.

SAVANNAH.—THEATRE (W. B. Scaritid, manager): Gus Clayton co. 3-5 to full house; capable co. Sousa's Band 11 to S. R. O.; excellent concerts. The Four Cohans in The Governor's Son 12 to full house; performance excellent; costumes and scenery handsome. Ethel Levey and Will H. Sloan deserve mention. Kathryn Kidder 13. Rose Tahl Hypnotic co. 14, 15. Beating the Harvest 17. Florodora 18. Lewis Morrison 21. R. D. MacLean and Odette Tyler 22.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Wolf, managers): Along the Kennebec Jan. 30; good business and co. Deemar Thompson in The Old Homestead 1 to S. R. O. Hawaiian Concert co. 11; small house pleased. Beating the Harvest 13. Lewis Morrison 22. R. D. MacLean and Odette Tyler 23. The Casino Girl 28.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and T. F. Gartenweiler, managers): Pinafore's Ball 5 pleased small house. Carlton Sisters made hit. A Breezy Time 7; good house; performance elevator. Concert (local) 28. Joshua Simpkins 27. Haverly's Minstrels 28. They Want Me March 1. Julius Grau Opera co. 6.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, manager): Sousa's Band 8 delighted large audience. Florodora 20. R. D. MacLean and Odette Tyler 21.——ITEM: Walter Rogers, cornetist, with Sousa's Band, was entertained by a number of friends while here.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): Arizona 7; drew well; excellent performance. Kathryn Kidder 11. Sousa's Band 12. Haverly's Minstrels 22. Mary Mannering 28. Rose Coghlan March 1.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, managers): Finnigan's Ball 4 to large and delighted audience. A Breezy Time 5; moderately pleased medium audience. Perkinson and Harris co. 10-15.

GRIFFIN.—OLYMPIC THEATRE (E. E. Walton, manager): Harris and Perkinson's Comedy co. 17-22.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Schuman Concert co. pleased small house 6. A Breezy Time 18.

ATHENS.—R. D. MacLean and Odette Tyler in King John 10 to capacity; best performance of season.

ROME.—NEVIN'S OPERA HOUSE (James R. Nevin, manager): Kiltie' Band 6 pleased good house.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner): Queen Esther (local) 4, 5; packed house, under direction M. E. Rathbun, musician U. M. C. A. Quo Vadis Jan. 29 failed to appear. At

Valley Forge 19. The Eleventh Hour 18. The Man from Mexico 20. Stetson's U. T. C. 22.

CALDWELL.—OPERA HOUSE (A. P. Isham, manager): U. T. C. 21.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Faust 2 to large and enthusiastic house. Myrtle and Harder co. 4-7 in A Man of Mystery. The Wheel of Fortune, The Ups and Downs of Life, and Knobs o' Tennessee; co. drew well at first, but attendance dropped considerably. Kellar 8 to large and pleased audience. Devil's Auction 9; typhoon; house closed. A Day and a Night 14. Cleveland's Minstrels 15. Morris Comedians 16-22. A Run for Her Money 23. High Rollers Burlesquers 24. East Lynne 25. Sporting Life 26. The Spy of Gettysburg 27. 28 Perkins 28.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): The Convict's Daughter 5; fair house and production. Miss Bob White 8; large and pleased audience; Edna Burd made hit in title part; Richard F. Carroll and Frank Denbon also deserve mention. Who, What, When, Minstrels 10; good house pleased; olio strong. Morrison's Faust 12. A Day and a Night 15. The Minister's Son 19. The Watch on the Rhine 21. King Dodo 22.——ITEMS: The house management ran a free 'bus line the night of The Convict's Daughter.—Marguerite Silva, of Miss Bob White co., went direct to St. Louis from Memphis, under the care of doctor, suffering from tonsilitis.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Sons of Ham Minstrels (local) benefit Co. G. Jan. 29, 30; good performances; fair business. Martin's U. T. C. 31 to fair business. A Runaway Girl 1. Morrison's Faust 2 to big house. The Strollers 5 to S. R. O.; good attraction. Kellar 6; light business; excellent performance. Thomas Jefferson in Rip Van Winkle 8; two large audiences pleased. A Barrel of Money 9 drew well.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Telephone Girl 5 to good attendance. Mabel Hite and Winfield Douglas scored; rest of co. fair. Thomas Jefferson in Rip Van Winkle 6 to good house. Knobs o' Tennessee 8 to good business. Katherine Ridgway Concert co. 10; large house. Woman Against Woman 11. The Burgomaster 12. The Convict's Daughter 13. High Rollers Burlesquers 15. Lost in New York 18. Treasure Island 19. Alvin Joslin 22.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): A Day and a Night 5; fair audience pleased. Morrison's Faust 7; very large house; excellent co.; George Trimble, as Mephisto, deserves mention. Burt's East Lynne 19. The Convict's Daughter 20. Dickson and Mustard's Humpty Dumpty 21. The Watch on the Rhine 22. A Bachelor's Honeymoon March 1. A Stranger in a Strange Land 8.

LINCOLN.—BROADWAY THEATRE (Cosgitt and Foley, managers): Local concert 6 to capacity. Kellar mystified large house 7. The Devil's Auction 10; pleasing performance; large house. Carl Haswin in A Lion's Heart 11; excellent production; good house. Star and Carrol Daly scored. Neil Burgess 12. Elson's Comedians 17-22. Alvin Joslin 25. Sporting Life 26. The Watch on the Rhine March 1. Hello, Bill (return) 4.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (G. W. Pittenger, manager): The Convict's Daughter 7; good audience; fair co. Morrison's Faust 14. Neil Burgess 15. Tennessee's Pardner March 4. The Heart of Chicago 14. Sag Harbor April 14 cancelled.——ITEM: The young people of St. Mary's Church gave a clever amateur performance of Under the Laurels 11.

FREEPORT.—GRAND OPERA HOUSE (A. G. Knorr, manager): Wood's People's Players closed three-night engagement to fair business 5; fair performances. Kidnapped in New York, with Barney Gilmore, pleased fair audience 6. Neil Burgess and capable co. in The County Fair 7 drew packed house. The Girl from Maxim's 8. Peaceful Valley 22. Where the Laugh Comes In 27.

AURORA.—OPERA HOUSE (J. H. Plain, manager; H. E. Grampp, assistant manager): Jefferson De Angelis in A Royal Rogue 3; excellent performance; large house. A Runaway Girl 4 satisfied fair house. W. S. Cleveland's Minstrels 10 to large business. Lost River 13. The Pilnts, hypnotists, 17-22. David Harum 26.

MOUNT VERNON.—GRAND OPERA HOUSE (F. R. Heiserman, manager): Alvin Joslin Jan. 27; small house; poor co. Peck's Bad Boy 1; deservedly poor house. Imperial Stock co. 3-5 in Ways of the World, Wolves of New York, and Cannon; small houses disappointed. Gorton's Minstrels 8; large and pleased audience. Lyric Ladies of Chicago 17.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Kilery's Royal Italian Band (return) 6 to S. R. O.; concert made great hit. The Convict's Daughter 8; packed houses pleased. A Lion's Heart 9; full house pleased. Gorton's Minstrels 11. Lost in New York 14. Morrison's Faust 15. Jolly Grass Widows Burlesquers 22. Neil Burgess 24. King Dodo 27.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager; J. T. Conners, business-manager): Uncle Rube (local) 4; small audience. Merchants' Karnival 7 (local) to good attendance. The Katzenjammer Kids 9 to S. R. O.; Blondelle made hits. Treasure Island 18. Lost River 23. Stetson's U. T. C. 27. Sporting Life March 1.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., managers): David Harum 5 pleased fair house. The Strollers 7; S. R. O.; audience delighted; John Henshaw, Edwin Foy, and Marie George scored hits. 28 Perkins 8; fair attendance and performance. The County Fair 9 pleased large house. Nathan Hale 16.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Morrison's Faust 5 to small house. Thomas Jefferson in Rip Van Winkle 7 drew large audience.——ITEM: C. F. Hamilton, manager of the Opera House, who has been ill with typhoid fever, continues to improve, and hopes to be out soon.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Telephone Girl 6 proved an enjoyable attraction. The Blondelle in The Katzenjammer Kids 7 kept their audience in continuous laughter. Royer Brothers in Next Door 9 pleased fair audience. High Rollers Burlesquers 12.

CLINTON.—RENNICK OPERA HOUSE (J. C. Gallier, manager): A White Mountain Boy (local) Jan. 30, 31 to packed houses. The Girl from Chili 3 to packed house; poor performance. A Day and a Night 11. Woman Against Woman 12. All a Mistake 13. Gorton's Minstrels 14.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): The Katzenjammer Kids 12. Y. M. C. A. Recital 13. A Barrel of Money 14. The Convict's Daughter 15. Peck's Bad Boy 17. W. S. Cleveland's Minstrels 19. James Boys in Missouri 24. Sporting Life 25.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolman, Jr., manager): Grace Hayward co. 3-8; good business. Plays: Slaves of Russia, Peaceful Valley, L'Aiglon, The Creole, A Woman's Redemption, Sapho, and Carmen. A Lion's Heart 12. A Day and a Night 13.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): A Runaway Girl 3 pleased large audience. The Telephone Girl 4; good business; performance failed to please. Lovers' Lane 17. Where the Laugh Comes In 22.

JOLIET.—THEATRE (William H. Hulshizer, manager): A Runaway Girl 4; good business and performance. Kellar 5; fair audience pleased. The Girl from Maxim's 10. W. S. Cleveland's Minstrels 11. Lost River 14.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, proprietor): A Bachelor's Honeymoon 11; good house. Colonel Ham (Lecture Course) 12; packed house. Elihu R. Spencer, lecturer, 20. At Valley Forge 27.

FRANKFORT.—COLUMBIA THEATRE (J. J. Augbe, manager): The Strickland Sisters in For Love's Sake 6; pleasing performance; fair house. Superbs 10, 11; crowded houses; good performances. Peaceful Valley 18.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Elks' Minstrels 7; packed house; performance good. A Poor Relation 11; good house delighted; Frederick Summerfield made hit. Mam'selle 'Awkins 20. Stetson's U. T. C. 28.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): The Girl from Chili 10 pleased fair house. The Convict's Daughter 21. Naughty Anthony 28. The Heart of Chicago March 7. Stetson's U. T. C. 12.

PANA.—NEW GRAND (J. Will Smith, manager): Papa's Baby Jan. 29 delighted good house. The Convict's Daughter 11. Kellar 17. King Dodo 20.——ITEM: Lolla Gladstone is here at the bedside of her mother, who is very ill.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Strollers 4 to large and pleased audience. A Thoroughbred Tramp 6; fair business. Ferris Comedians 10-15. Field's Minstrels 12.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Heath's Peck's Bad Boy 7; good house; inferior co. Morrison's Faust 13. A Day and a Night 17. Jacobs and Steinberg co. (return) 24-March 1.

MATTOON.—THEATRE (Charles Hogue, manager): Morrison's Faust 4 pleased fair house. Jesse James 7; fair house. Woman Against Woman 8 pleased good house.

KEWANEE.—McCLURE'S OPERA HOUSE (Thomas McClure, manager): Kellar, magician, 3 to S. R. O. A Homespun Heart 7. 8 to good business. Neil Burgess 10. A Merry Chase 21.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Thomas Jefferson in Rip Van Winkle 5; large audience; good performance. Islandia (local) 8. Neil Burgess 24. King Dodo 28.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, owner): Brothers Royer in Next Door 12 to medium business. A Lion's Heart 15.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Stetson's U. T. C. 6 pleased packed house.

HARRISCO.—OPERA HOUSE (E. D. Patrick, manager): Royer Brothers in Next Door convulsed top-heavy house 6. Too Rich to Marry 11.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): Peck's Bad Boy 14. Kinsey Komedy Co. 17-22. Old Arkansaw 23.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, manager): A Barrel of Money 10; good house; poor performance.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, manager): Pudd'nhead Wilson, with William S. Gill in name part, was given splendid patronage 5; creditable performance; Louise Ripley, Cuba May Niblo, Elmer Buffham, and William Calvin especially good. Field's Minstrels 6 to packed house; first part gorgeously mounted and clever; attractive specialties; Fielding and the Blackford Brothers deserve mention. A Runaway Girl 11; large audience; one of the best performances of season; Arthur Dunn amused highly, and was ably assisted by Walter Clifford, H. W. Trendick, Henry Leone, and George Beard; Celeste Wynn was excellent, as was Rose La Harte; chorus strong. Colonel H. W. Ham (Y. M. C. A.) 13. King Dodo 14. Maude Ballington Booth (Y. M. C. A.) 16. Jefferson De Angelis 20. Rudolph and Adolph 21. Vogel and Deming's Minstrels 23. A Cavalier of France 27. The Dairy Farm 28.——THE GRAND (E. L. Kinneman, manager): Topsy Turvy Burlesquers to packed houses 7, 8; clever specialties. Reilly and Wood's Big Show 12. Peck's Bad Boy 15. Peaceful Valley 17. Jolly Grass Widows Burlesquers 18, 19. A Baggage Check 22. King Dramatic co. 24-March 1.——ITEMS: The advance sale of King Dodo was opened at 9 o'clock 10, and at 1 every seat was sold.—Field's Minstrels was to have played a matinee 6, but arrived too late. There was $250 in the house.—The Indianapolis Newsboys' Band will give a concert at Elwoodeon, under the auspices of U. R. K. of P.—The Ladies' Minstrel given at the Gas City Opera House 6 was a complete success.—A banquet and social session was given by the Alexandria Elks 5, when Harry Eckenrode was awarded the $1,000 automobile drawn at their recent fair.—A Delicate Question, a four-act comedy, was given by the students of the Normal College 6. Minnie Wright scored a hit as Marian.—The Fairmount Trades' Council gave a minstrel at Barney Hall to a large audience 12.—The Elwood Elks are fitting up their new quarters at a cost of $4,000. They will give their annual minstrel show March 7.—The Mecca Club have secured Earl Lane, of Indianapolis, to give monologue at their minstrel show 18.—Manager Kinneman will go to Bluffton 17 to look over the ground preparatory to building a new theatre there.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): A Runaway Girl 5 pleased fair house. Arthur Dunn made hit. Thomas Jefferson 11.——AUDITORIUM (Harry G. Sommers, manager): Joseph Murphy in Kerry Gow to light house 4. Field's Minstrels drew well 5 and pleased. Mullen and Correll, the Brothers Walton, and Tommy Donnelly and Frank Fogarty good. The Belle of New York 7 to large audience; good performance. King Dramatic co. 10-15 opened in The Bondman to good business. Other plays: The Cotton King, Michael Strogoff, The Cherry Pickers, Cumberland '61, A Ward of France, and The Power of the Press.——ITEMS: Clarence Asbey and D. A. Westbury, representing South Bend Elks, witnessed Joseph and His Coat of Many Colors, given by Elks at St. Joseph, Mich., 11. Elks expect to give the play here in the near future.—The Commercial Athletic Club, of this place, gave a novel entertainment 6, 7, entitled A Trip to Coney Island. Aside from many other features, an excellent vaudeville bill was given, and a large sum was realized.

EVANSVILLE.—GRAND (C. J. Schulz, manager): Himmelein's Imperial Stock co. 3-8 to fair houses. Plays: Wife for Wife, The Electrician, Dr. Jekyll and Mr. Hyde, The Veteran, A Soldier of the Empire, and A Man of Mystery; co. very satisfactory. Tim Murphy in A Capitol Comedy 9; good house enthusiastic. A Runaway Girl 14. East Lynne 15. King Dodo 22.——PEOPLE'S (C. J. Schulz, manager): Morrison's Faust 9; good house; performance fair. Rudolph and Adolph 16. The Hottest Coon in Dixie 17. The Watch on the Rhine 22.——ITEM: Mary Linck is giving concerts hereabouts, making this place her home. She sings at Boonville this week.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, manager): Wine, Woman and Song Burlesquers 6; clean and pleasing performance; good house. A Day and a Night 8 to fair business; performance good. Wilbur Opera co. 3-8 failed to appear. Reilly and Woods co. 11. A Poor Relation 12. King Dodo 13. A Bachelor's Honeymoon 16. Trocadero Burlesquers 20. The Middleman 21. A Cavalier of France 24.——ITEM: The Logansport Dramatic Club gave its third production 10 at Taylor's Hall. Mrs. Mulcahy, a one-act farce, was presented.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager; J. V. Cook, local manager): Humpty Dumpty 5; excellent performance to S. R. O. Pudd'nhead Wilson 6; good performance; fair business. Peck's Bad Boy 8; performances fair; business excellent.——ITEM: The Opera House has changed hands, F. E. Mustard retiring and J. B. Dickson continuing in his place. J. V. Cook will have full charge. The Humpty Dumpty co. continues as Dickson and Mustard's.

FT. WAYNE.—MASONIC TEMPLE (Frank Souder, manager): Neil Burgess in The County Fair Jan. 1 to large and pleased audience. Jefferson De Angelis in A Royal Rogue 3 pleased large audience. Henry Norman, Charles Duncan, Frank Kelley, and Adine Bouvier scored. Elks' Minstrels 6, 7 to crowded houses. Messrs. Grubbs, Alters, Duncan, Urbahns, and Dormer made hits. Kline's Moving Pictures pleased fair audiences 8. Davidson Stock co. 10-14. James O'Neil 15.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley, manager): Ferris-Backman Dramatic co. 3-8 to fair attendance. Tim Murphy in A Capital Comedy 11 to fair and enthusiastic audience. Devil's Auction 12. Maro, magician (Y. M. C. A. Course), 14. King Dodo 17.——ITEM: Harry Pontious, formerly cornetist of the Music Hall Orchestra, died 11. He was well and favorably known to the profession.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): In the Rockies 5; very small house; poor co.——SIPE THEATRE (George Sipe, proprietor): For Love's Sake 7; good co. and house. Brunson co. 10-12. Peaceful Valley 15. A Runaway Girl 18. A Wise Woman 20. A Cavalier of France 22. A Poor Relation 25. Elks' benefit 27. 28. Vogel's Minstrels March 3. Mildred Holland 5.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Davidson Stock co. 3-8; good business and performances. Plays: Sheridan Keene, Detective; O'Flynn in Mexico, Hazel Kirke, Devil's Mine, True Hearts of Erin, Little Red Riding Hood, and Under Two Flags. A Bachelor's Honeymoon 12. Mam'selle 'Awkins 18.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Ethel and Mabel Strickland in For Love's Sake 5; fair house. A Day and a Night 6 to good business. The Girl from Chili 7. Faust 8 drew well. Howard-Dorset co. opened for week 10 to good house in The Plunger.

FRANKLIN.—NEW OPERA HOUSE (L. Zeppenfeld, manager): Pudd'nhead Wilson 5; good house; splendid performance. William S. Gill and Louise Pixley deserve special mention. Flanigan's Ball 7; clever specialties; fair house. Thelma 11. The Girl from Chili 13. Garver's lecture 17. Old Arkansaw 22.

ANGOLA.—CROXTON OPERA HOUSE (P. Croxton, manager): Hungarian Court Orchestra (People's Lecture Course) 7; S. R. O. audience pleased. Maude Ballington Booth (People's Lecture Course) 19. Adams' Dramatic co. 21. Angola Military Band Concert 27.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Humpty Dumpty 4; good business and performance. The Span of Life 6 canceled. Pudd'nhead Wilson 8 to S. R. O.; excellent co. Peck's Bad Boy 12. A Poor Relation 14. A Bachelor's Honeymoon 15.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Jacob Riis 5 gave interesting lecture to capacity. A Thoroughbred Tramp 8 pleased large audience. A Runaway Girl 10; good business; excellent performances; Arthur Dunn won favor. King Dramatic co. 17-22.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Wood and Ward in Two Merry Tramps 7 to S. R. O.; fair co. H. C. Le Fever, a Columbusite, received an ovation. King Dodo 12. The Girl from Chili 17. A Run on the Bank 24.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (M. L. Bowmaster, manager): A Wise Member 11; good house pleased. Old Arkansaw 20. Who, What, When Minstrels 28.——MASONIC OPERA HOUSE (Calvin Wissler, manager): Dark.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor manager): Murray Comedy co. 3-8 in A Convict's Wife, Nature's Nobleman, The Heart of Kentucky, In Missouri, The Black Flag, Cinderella, and Dixie Land.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Old Dan Tucker 7 failed to appear. The Girl from Chili 13. Flanigan's Ball 15. Who, What, When Minstrels 19. Peck's Bad Boy 21. A Day and a Night 25.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Mozart Symphony Club 4; small house; fine concert. A Bachelor's Honeymoon 10 to S. R. O.; good co. The Volunteer Organist 13. John Griffith 17 canceled. Swingall, hypnotist, 24.

LAFAYETTE.—GRAND OPERA HOUSE (Max Rose, manager): Thomas Jefferson in Rip Van Winkle 4 to fair house. A Day and a Night 11. A Runaway Girl 13. King Dodo 15.

MADISON.—GRAND OPERA HOUSE (Graham and Sheib, managers): Two Merry Tramps 6 to capacity; co. above average. The Girl from Chili 14. Innes' Band March 2.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): John Griffith in A King's Rival 5; fair performance; good house. Old Arkansaw 26. A Baggage Check March 6.

DECATUR.—BOSSE'S OPERA HOUSE (G. W. Bosse, proprietor): Peck's Bad Boy 7; fair audience; satisfactory co. John Griffith 15. Naughty Anthony 21. At Valley Forge 28.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Human Hearts 12. Thelma 17. A Bachelor's Honeymoon 21. A Wise Woman 28.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): Papa's Baby 6; small house; fair performance. Ullie Akerstrom co. 17-19.

TIPTON.—KLYLEA THEATRE (Maxwell and Innis, managers): Thelma 14. Humpty Dumpty 18. A Wise Woman 21.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Human Hearts 5 pleased small house. For Love's Sake 11. A Wise Guy 15.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Papa's Baby 7 to good house; co., excepting Fred Watson, ordinary.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (L. E. Garnett, manager): Maloney's Wedding Day 8; good performance and house. Bonnair Price co. in In a Woman's Power, North Carolina Folks, and Maud Muller 10-12; fair performances; good houses. Monte Cristo 18. Other People's Money 27. Under Two Flags March 2. Gilpins, hypnotists, 6-8.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): A Breezy Time 6; crowded house; performance very good. Souther's Monte Cristo 19. Other People's Money 20. Under Two Flags March 4.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Tennessee's Pardner 5; good business; excellent attraction. Pamela Curtis, Mildred Hyland, Will M. Crimmins, and Dan Sheehan exceptionally good. Naughty Anthony 11. The Cowboy and the Lady 27.——ITEMS: Hunting for Tompkins was presented in a creditable manner by amateurs at Hastings, Minn., 4.—Tennessee's Pardner opened the new theatre at Marathon, Ia., 7.—Charles B. Hanford co. is rehearsing Don Caesar De Bazan for early presentation.—Leo Romanesques and The Old Musician was the double bill presented by the Dramatic Club of the University of Minnesota 10. Clayton D. Gilbert and Dr. Richard Bruton directed the performances.—The club house project has been revived by the Des Moines Elks, who may accept a proposition of F. M. Hubbell, of that city, to assist the lodge. A club house to cost from $18,000 to $20,000 in the heart of the city is planned.—Marion R. Green, formerly of this place, is giving vocal recitals in Northeastern Iowa this month, accompanied and assisted by Professor L. Falk and Maude Marshall, of Dubuque.—The concert band of the University of South Dakota with a minstrel co. started on a tour of that State 10. The band has thirty-two pieces.—Cinderella was presented under unique circumstances recently, the students of the State School for Deaf and Dumb presenting the play creditably in the sign language. The audiences' encores were seen, not heard.—Rev. G. L. Morrill delivered the address at the Elks' observance of Lincoln's Birthday 12.—The Jaber Menagerie is wintering at Vicksburg, Miss.—A first-class bunch of "supers" made its initial bow before the public at the recent Mary Mannering engagement in Sioux City, when Co. L, of the I. N. G., appeared in the military scenes of Janice Meredith.—Howard Kyle will address the students of Drake University 20.—Arrangements have been completed for a big musical festival to be held at Dubuque the last week in May, under the management of Dunstan Collins, of Chicago. A number of noted soloists are to take part. F. E. FOSTER.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Frank G. Long co. 10-12. The Belle of New York 20. Innes' Band 25. The Cowboy and the Lady 28. The Telephone Girl March 1. The new theatre which has been recently built at Grinnell, the Colonial, will be opened Feb. 10.——ITEM: Manager Brown has announced that the theatre will be entirely rebuilt the coming Summer, and that from $10,000 to $12,000 will be expended. A greatly enlarged stage will be built, and the auditorium will be entirely recontructed and reseated with leather cushioned chairs. There will be two balconies, and the seating capacity will be from 1,800 to 2,000. The present season will close May 1. The theatre will reopen Sept. 1.

GRINNELL.—COLONIAL THEATRE (Laughrey and McConnell, managers): Opens with Walker Whiteside 20. A Romance of Coon Hollow 22. Fogg's Ferry 7 March 1.——PRESTON'S OPERA HOUSE (Harry Preston, manager): D'Ormond-Fuller co. in The Musketeers 8; light business; excellent performances. Woods' Minstrels 15.——ITEMS: Iowa College Glee Club and Amphion Orchestra (Harry Dickinson, manager) will make a tour of nine towns in Eastern Iowa during March.—Rehearsals of the chorus for the May Musical Festival have begun under the direction of Professor H. W. Matloch.—The orchestra for the new Colonial Theatre has been rehearsing for several weeks. It consists of fifteen musicians, led by E. B. Brande.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): Owing to repairs theatre has been dark most of January. Eldora Band Concert 10 to S. R. O.——ITEMS: Ringling Brothers have just issued their circus annual and route book for 1901. The press work is fine, and a splendid feature of the souvenir is the prevalence of half-tones giving views of each city visited by the circus in 1901.—Ackley citizens are agitating the building of a theatre to cost $12,000.—It is reported J. C. Crockett, manager of the Wisner, will be a candidate for clerk of the Supreme Court.—Under the leadership of Professor Southland, of Boston, the Eldora Orchestral Club are giving popular concerts every Monday night.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): 28 Perkins 5 to fair house. Kidnapped 7; good co. and attendance. Stetson's U. T. C. 8 to full houses. Holden Comedy co. in A Man of Mystery 9-15 opened to capacity; good performances. Other plays: The Denver Express, Sapho, Davy Crockett, Nobody's Claim, Under Two Flags, Over the Sea, and Nick o' the Woods. David Harum 17. At the Old Cross Roads 27. Howard-Dorset co. 24-March 1.——ACADEMY OF MUSIC: Leibling's piano recital (auspices of St. Cecelia Club) 10 to large and delighted audience.——COATES' OPERA HOUSE (Frank W. Coates, owner): Dark.——CASINO: Dark.——STOUT AUDITORIUM (Y. M. C. A., owners): Wesleyan Male Quartette March 13.——TURNER HALL: Dark.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Girl from Maxim's 5. David Harum 10. Arizona 11 to S. R. O.; good performance. Field's Minstrels 15. Nathan Hale 20. The Belle of New York 21. Rose Coghlan 22.——GRAND OPERA HOUSE (William Foster, manager): Fogg's Ferry 3-5; fair business and performances. The White Slave 6-8 to fair business; good performances. A Romance of Coon Hollow 10-12; fair business and performances. Kidnapped in New York 13-15. Jesse James 17-19. Naughty Anthony 20-22.——AUDITORIUM (William Foster, manager): Dark.——WONDERLAND THEATRE: Closed:

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Girl from Maxim's 6; performance only fair; light business. 28 Perkins 7 entertained fair house. The Strollers 8; pleasing performance; receipts, $1,080. Kidnapped in New York 9 proved satisfactory to good audience. Field's Minstrels 14. The Belle of New York 15. A Merry Chase 16. The Gay Mr. Goldstein 22. At the Old Cross Roads 23. Walker Whiteside (return) 24. The Heart of Maryland 27.——ITEM: The Princess Bonnie, that was to have been presented by local talent 11, has been postponed until 19.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Holden Comedy co. 2-8 to good business in Nobody's Claim, The Denver Express, Nick of the Woods, David Crockett, Under Two Flags, and Across the Sea. Arizona 10 to large audience; Grace Elliston, as Bonita, noteworthy; rest of co. strong. David Harum 13. Nathan Hale 14. The Gay Mr. Goldstein 18. The Belle of New York 19. Hi Henry's Minstrels 20. Jesse James 22.——ITEM: A. Thalheimer, business-manager of The Belle of New York co., was the guest of Manager Henderson 11.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): A Runaway Match 4; small house; poor performance. Walker Whiteside 13. Yon Yonson 27.——STEYER'S OPERA HOUSE (George Hlazina, manager): Dark.——ITEMS: Extensive arrangements are being made by the management of the Grand for the performance of King Dodo. Special trains will be run on the C., M. and St. Paul, as well as on the B. C., R. & N. railroads.—President Bear, of the Grand, goes to New York 13 on business.

MARSHALLTOWN.—OLDEON THEATRE (Busby Brothers, managers): Dairymple Comedy co. 3-8 in The Bosom Friend of Brewer, Miss Sincerity, The Red Cross Nurse, Under Two Flags, Escaped from the Law, The Deserted Wife, and Dangers of New York; good business; fair co. A Runaway Match 10; good performance; fair house. David Harum 12. The Gay Mr. Goldstein 15. Next Door 17. Naughty Anthony 19. Holden Comedy co. 20-22. The Cowboy and the Lady 25. A Merry Chase March 1.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Ferris Comedians 3-8 to good business; satisfactory performances. The Strollers 10; very large house; co. strong; John E. Henshaw, D. L. Don, Edwin Foy, and Marie George made hits; production handsome. Field's Minstrels 13. 28 Perkins 15. Woman Against Woman 18. Nathan Hale 20. James Boys 22. Morrison's Faust 24. The Gay Mr. Goldstein 26.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): Hi Henry's Minstrels 6; good business and performance. Tennessee's Pardner 9; good business; pleasing performance. Naughty Anthony 11; large and appreciative audience. Kidnapped in New York 16. Frederick Warde 23. The Bowery After Dark 27. Peck's Bad Boy March 1. Fogg's Ferry 2. The James Boys in Missouri 5. Pollard's Juvenile Opera co. 16.

ATLANTIC.—OPERA HOUSE (C. F. Hubbard, manager): Under Two Flags (Leon Hattenbach and Louise McCallum) Jan. 30 to good audience; meritorious performance. William Owen in Romeo and Juliet 7; large house enthusiastic. A Runaway Match 12. Fogg's Ferry 20. Morrison's Faust 28.——ITEM: The Elks' Charity Fund Benefit will be held 11. House already sold out. When His Wife's Away will be presented, under direction of Frank Tucker.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Gideon's Minstrels 3; good house and performance. The Girl from Maxim's 4. Charles B. Hanford and Helen Grantley in The Taming of the Shrew 7 to S. R. O. Tennessee's Pardner 8 to fair business.——ITEM: M. E. Robertson, formerly manager of the Cherokee Opera House, has left that place and taken a position as stenographer in a law office here.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): James Boys in Missouri 4; good house and attraction. Patricolo Concert co. pleased good house 6 (Lecture Course). D'Ormond-Fuller co. 7; fine performance; business light. Hans Hanson 8 pleased crowded house. The Missouri Girl 11. Other People's Money 17. Shenandoah (local) 18. Dairymple Comedy co. 24-March 1.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Chase-Lister co. 7, 8 in Monte Cristo, Wicked London, and The Senator's Daughter; excellent performances; fair business. Gideon's Minstrels 12. Rusco and Holland's U. T. C. 13. Walker Whiteside 18. Dr. Fox, lecturer, 21. A Runaway Match 22. Band Concert (local) 25. A Merry Chase March 7. William Owen 20. The Missouri Girl 24.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Aunt Jerusha failed to appear 4. Almondbury Bell Ringers (Lecture Course) pleased S. R. O. 5. Dairymple Comedy co. 10-12. A Romance of Coon Hollow 13. General Fitz Hugh Lee (benefit Co. I, 50th Regt. I. N. G.) 17. Innes' Band 20. Chase-Lister co. 27-March 1.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): 28 Perkins 6 to small house. The Girl from Maxim's 7. Nell Burgess in The County Fair 8; good business and performance. High Rollers Burlesquers 10 to topheavy house. Nathan Hale 13. David Harum 14. Jesse James 15.

WEBSTER CITY.—OPERA HOUSE: Tennessee's Pardner 7 to fair business; co. good. Naughty Anthony 14. Gideon's Minstrels 21.——ITEM: The Webster City Carnival Co., at their annual meeting elected W. B. Kearns secretary, and fixed the four dates for June 3-6.

FAIRFIELD.—GRAND OPERA HOUSE (D. F. Drake, manager): Patricolo Concert co. 5 to good business. James Boys in Missouri 18. A Romance of Coon Hollow 22 canceled. Courtney Morgan March 5. Dr. Palmer, lecturer, 10. Aunt Jerusha 17. A Merry Chase 19.

MUSCATINE.—GRAND OPERA HOUSE (C. W. Kemble, manager): David Harum 4; good performance; packed house. Devil's Auction 5; fair performance; good scenery; packed house. Kidnapped in New York 10; fair house; poor performance. 28 Perkins 11. A Merry Chase 12.

OSKALOOSA.—MASONIC OPERA HOUSE (Ed M. Fritz, manager): The White Slave 5 to fair business. David Harum 11. Kidnapped in New York 12. Next Door 18. Peck's Bad Boy 19. Morrison's Faust 25. Innes' Band 26. Side Tracked 28. The Telephone Girl March 5.

GREENFIELD.—WARREN OPERA HOUSE (R. E. Warren, manager): Doty's Fogg's 4; good performance and house. Lamont, magician, failed to please a good house 8.——ITEM: Starbird Whitney replaces Crank Regalsten in Doty's Fogg's co. Thomas Garrety, stage carpenter, joined co. 3.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): David Harum 6 pleased good audience. Next Door 8 to light business. A Merry Chase 14. The Gay Mr. Goldstein 17. Walker Whiteside changed date to 20 from 20.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Meservey, manager): Chase-Lister co. opened for week 10 in The Senator's Daughter to packed house; good satisfaction. Naughty Anthony 17. Walker Whiteside 19. Innes' Band 20.

INDEPENDENCE.—GRENEY OPERA HOUSE (R. M. Campbell, manager): A Runaway Match 4; small house; fair co. Fisk Jubilee Singers (T. M. C. A. Course) 8.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Walker Whiteside 14. The Telephone Girl March 1.

BOONE.—ARIES OPERA HOUSE (Ben B. Wiley, manager): A Runaway Match 11. A Romance of Coon Hollow 14, 15.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (G. T. Crawford, manager): Speddon and Paige Comedy co. drew three very large houses 3-5, presenting A Thoroughbred, Our American Cousin, and A Knotty Affair so satisfactorily that the unanimous verdict was that the co. is one of the best repertoire companies ever seen here. Claire Paige, a very charming and clever little actress, and Samuel B. Speddon, an actor of considerable excellence, were the specialties, and the support was very evenly satisfactory. Annie Ivers, Nellie Blanchard, Little Adeline, Rudolph Ashby, Bruce Rinaldo, Harry Stone, Jack Gaffney, and O. V. Hammond helped the feast of a good cast. Miss Paige's singing and dancing specialties, Mr. Speddon's monologues, Petite Adeline's co

Jerusha 14 canceled. The Missouri Girl 18. A Barrel of Money 21. Independence Concert Band 27.

WICHITA.—CRAWFORD THEATRE (H. L. Martling, manager): Innes' Band 5 was warmly received by large house. Aunt Jerusha arrived too late to give performance 6. Falk-Vernona co. 10-15, except 11. When We Were Twenty-one 11.——TOLLE OPERA HOUSE (H. G. Toler, manager): Cherry Sisters 5 to moderate attendance. Aunt Jerusha 12, 13. Madame Lillian Nordica March 4.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erwich, manager): Lost in New York 4; good co.; light business. Nettie De Carney deserves mention. When We Were Twenty-one 7; good house; fine performance. Jane Wheatley, Keator Lennox, and M. H. Dudley Hawley deserve special mention. A Barrel of Money 22. The Telephone Girl 27. Richard Golden March 4. Sag Harbor 11.

ATCHISON.—THEATRE (R. S. Brigham, manager): Falk and Vernona co. 3-8 in A Nutmeg Match, The Golden Giant Mine, The Ohio Girl, The Castle of the King and Wicked Londina to fair houses; performances good. Under Two Flags 10. Two Married Men 11. Midland Concert 14. The Cowboy and the Lady 17.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Naughty Anthony 4; poor performance; fair house. Innes' Band 5; big house; fine concert. When We Were Twenty-one 10. All the Comforts of Home 12. Quo Vadis 17. Slayton Stock co. 21.

OSAWATOMIE.—AGNEW OPERA HOUSE A. H. Smith, manager): Griffin's Concert co. Jan. 28; crowded house; excellent programme. Lost in New York 4 to S. R. O.; good performance. Nettie De Carney responded to several encores. Maloney's Wedding Day 20.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, manager): Two Married Men 5; good co. and business; specialties pleasing; Frank Spilling deserves mention. Payton Sisters' co. 13. John Temple Graves, lecturer, 15. Tennessee's Pardner 20.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnson, manager): Innes' Band 6 to big house; fine performance. The Cherry Sisters 9; usual performance; very small house. The Irish Pawnbrokers 14. Carpenter's Quo Vadis 21.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Naughty Anthony 5; fair house pleased. Under Two Flags 13. When We Were Twenty-one 14. The Missouri Girl 18. Tennessee's Pardner 17.

LYONS.—MORRIS OPERA HOUSE (E. B. Pullish, manager): Maddern's Merry Makers 3-5. Plays: A Barkeeper's Hearth, Shoot the Chutes, and The Green Eyed Monster; good co. and business. My Friend from Arkansas 12.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): The Bowery After Dark 8. When We Were Twenty-one 12. Two Married Men 15. A Thoroughbred Tramp 22. A Barrel of Money 28.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Maddern's Merry Makers 10-12. Alexandesberg Male Singers 15. Local 18. Two Married Men 26. Local 28. The Missouri Girl March 1.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (A. H. Denton, manager): Nip and Tuck Jan. 31; fair co.; poor house. A Barrel of Money 18. The Devil's Deluge 21.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hibbard, manager): When We Were Twenty-one 5; one of the best performances of season to fair business. The Missouri Girl 17.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Carpenter's Quo Vadis 6; fair house; good co. Reading and Paige's Comedy co. 10-12. Under Two Flags 13.

ABILENE.—SEELYE THEATRE (A. B. Seelye, manager): The Bowery After Dark 10. Two Married Men 18. A Barrel of Money 28.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): My Friend from Arkansas 14. Two Married Men 24. Carpenter's Quo Vadis 27.

HUTCHINSON.—SHAW THEATRE (W. A. Lee, manager): Innes' Band 6. The Cowboy and the Lady 7 pleased crowded house.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Aunt Jerusha 11.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James R. Regan, manager): Wilbur Opera co. 3-8 pleased fair audiences; patronage would no doubt have been encouraging for business; weather. Operas: Maid of Orange, Fra Diavolo, The Bohemian Girl, Fra Diavolo, Pinafore, and Two Vagabonds. Hattie Richardson, in the principal female roles, was very popular. Sophie Bernham was also a favorite. Gus Vaughn, Herbert Corey, Charles Vaughn, Allen Ramsey, Charles Young, and J. T. Potter deserve mention; chorus excellent. Miss Fleyrac, the new soubrette of the co., is very attractive. Same co. 10-15. A Stranger in a Strange Land 17. A Day and a Night 18. The Minister's Son 19. Finnigan's Ball 20. King Dodo 22. The Dauntless 24. The Red Eye 25.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Lovers' Lane 4; excellent performance; good business. Tim Murphy 5 failed to appear on account of railroad delay; Henry Miller in D'Arcy of the Guards 6; fine production. Florence Bockwell 6; ideal human with star; good business. The Hottest Coon in Dixie 8 to tophenny house. Imperial Stock co. 10, 11 opened to S. R. O. Plays: Wife for Wife and The Electrician; good co. Richard Mansfield 18.——ITEM: Annette Bovet, of the King Dodo co., who has been at St. Joseph's Hospital, left for her home 7.

GUTHRIE.—NEW TEMPLE THEATRE (Prefley and Starck, managers): Winchester 4 pleased good house. Princess Bonnie (local) 5 to S. R. O.; the best amateur performance of comic opera ever seen here; Miss Hickman received numerous curtain calls. Merriner's Farce 10; medicine co.; good house. Finnigan's Ball 19. A Day and a Night 21. The Minister's Son 22.

ASHLAND.—THEATRE (Bryan and Martin, managers): Bryan's Comedians 3-8, good performances of An American Hustler, A Hot Time in the Old Town, The Ticket of Leave Man, Camille, Wicked London, and North Carolina Folks to good business. Two Merry Tramps 18. Uncle Rue 21.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Stanton, lessees): Lovers' Lane 3; good business; splendid performances. Tim Murphy in A Capital Comedy 7; good business; excellent performance. Two Merry Tramps 14. Wilbur Opera co. 17-22. The Village Parson 28.

MORGANFIELD.—GRAND OPERA HOUSE (S. B. Levy, manager): Local happenings 4, 7, and 11. Hoyt's Red Lyons 12. Jack Jones 14. A Baptism of Fire 17. Quartet 21. R. Gordon, March 4.——ITEM: The Opera House will continue under S. B. Levy's management for the present.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Tim Murphy in A Capital Comedy 5; fair business; excellent attraction. Two Merry Tramps 14. Wilbur Opera co. 17-22. The Village Parson 28.

LOUISIANA.

MONROE.—OPERA HOUSE (J. Sager, manager): Mills Hall's Girl Carnival 3; good business; fair entertainment. Johns Grau Opera co. 12. The Evil Eye 13.——AUDITORIUM (C. L. Stewart, lessee): Harold Square Opera co. 12, 13 in The Village Belle and The Pirates of Penzance; fair performances and business. Governor Bob Taylor lectured 8 to good business. Quo Vadis 19.——ITEM: McDonald-Smith co. visited Elks' Club 9 en route to Meridian, Miss.—Negotiations are in progress with L. Sager, of Sager's Theatre, toward opening a Summer Stock co. at his house.

SHREVEPORT.—GRAND OPERA HOUSE (H. Richoh, manager): Herald Square Opera co. 7, 8 in The Pirates of Morocco, La Mascotte, and The Village Belle; performances fair; attendance good. Hunting for Hawkins 9 pleased, good house. Johns Grau Opera co. 10. Hunting for Hawkins (return) 11. The Evil Eye 13. Quo Vadis 19. Other People's Money 25. Maloney's Wedding Day 27. Artemus 28. Innes' Band 28.

THIBODAUX.—OPERA HOUSE (H. N. Coulon, manager): Herald Square Opera co. Jan. 27; good performance. Carpenter's Quo Vadis 4; good business and co. My Uncle from New York 9 disappointed good audience. House dark until after Lent.

NEW IBERIA.—VENDOME OPERA HOUSE (Gregory and Bell, managers): Hart, hypnotist, 3; attendance good; performances pleasing. Carpenter's Quo Vadis 9; S. R. O.; audience delighted. Royal Italian Band 27.

LAKE CHARLES.—OPERA HOUSE (J. S. Tessier, manager): Hunting for Hawkins 8 to good business. Johns Grau Opera co. 9 pleased capacity house. Other People's Money 25. Arizona 28.

FRANKLIN.—AUDITORIUM (Thomas & Reilly, manager): Falk Miller Concert Co. pleasing entertainment; small house. Carpenter's Quo Vadis 10; business fair.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Herbert, manager): Hennessy Laughs in Other People's Money 4 to S. R. O.; most pleased audience of season.

CROWLEY.—GRAND OPERA HOUSE (Davy Lyon, manager): Carpenter's Quo Vadis 6, 7; good performances; crowded houses. Other People's Money 10 pleased large audience.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Daniel R. Ryan co. closed week of 3 to big business, having presented to pleased audience Don Cesar's Return, Ingomar, O'Brien the Contractor, The Fatal Wedding, A Grip of Steel, The Three Musketeers, Jim the Penman, and A Royal Lover; enjoyable specialties by Phyllis Gilmore and Little Ida May. Elite Vaudeville co. opened for three nights 10 to fair business. A Texas Steer 22.

BELFAST.—OPERA HOUSE (Gray and Mayfield, managers): Rialto Club (local) opened house 11 with A Daughter's Devotion. The club received most flattering press notices.——MEMORIAL HALL (A. D. Chase, manager): The Dream (local), under management of Edward Thorndike 12, proved delightful entertainment.——ITEM: Needed fire escapes have been placed in the Opera House.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): A Texas Steer 19. Daniel R. Ryan co. 24-March 1.——ITEM: Manager Horbury, for Mrs. Horbury, donated the use of Music Hall with all advertising, etc., 7 for local minstrels for the benefit of Central Maine General Hospital. The entertainment was a great success and netted the hospital over $446.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Quincy Adams Sawyer 6 delighted big house. Daniel R. Ryan co. 10-15 in Jim the Penman, O'Brien the Contractor, A Royal Lover, Ingomar, The Fatal Wedding, Three Musketeers, and A Grip of Steel opened to capacity. Maude Adams 17. The Climbers 18, 19. A Texas Steer 20. Stetson's U. T. C. 21, 22. Corse Payton's Stock co. 24-29.

AUGUSTA.—OPERA HOUSE (David Owen, manager): Elite Vaudeville co. 14, 15. A Texas Steer 21.

BATH.—COLUMBIA THEATRE (Oliver Moore, manager): A Texas Steer 18.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees): Rogers, the Great, 3; fair business and entertainment. Keystone Dramatic co. 10-15 opened in For Home and Honor to S. R. O. and continued to big business in Charity Ross. Utah, The Hand of Man, The Senator's Daughter, Rose Lyons, A Marriage Certificate, The Little Duchess, The Mystery of Woodhaven, Bound by an Oath, and Heart of the Mountains; good co. and specialties. A Homespun Heart 19. The Flip Mr. Flop 22. At Valley Forge 22 cancelled. A Jolly American Tramp 28. The American Girl March 1. City Club Burlesquers 2. Two Merry Tramps 7.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futtman, manager): A Bunch of Keys 6; large audience pleased. Pablo Romani 10 pleased fair house. Metropolitan Star Quintette 11 (Star Course) pleased fair house. McCarthy's Mishaps 17. Resolute Council (local) 21. Musicians' Club (local) 28. Down on the Farm 28.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): The Unsinkable Mrs. West 7 (local); full house pleased. Metropolitan Star Quartette 10 to large and appreciative audience. Pablo Romani 11 to S. R. O.; performance good. Musical (local) 20.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, manager): Pablo Romani 7 to poor house; good co. Morrison's Faust 10 deserved better patronage. Railroad Jack 24.

MASSACHUSETTS.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Lovers' Lane 11 to largest business of season; excellent co. William Hodges deserves mention. A Texas Steer 18.——ITEMS: At recent S. A. T. A. S. Fair the society netted over $1,000.——H. Whitcher, formerly manager of the Opera House, and Fred C. Ball, of the "Free Press," have combined in a stock brokerage partnership. HARRY MANSFIELD.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): The Explorers discovered good house 7. Richard Carle, W. H. Rock, Agnes Peni, Ruth White, Kent Wilson, and Josie Intropidi were other favorites. With this and The Burgomaster the co. has a winning repertory. Stuart Robson in the Henrietta was welcomed by large house 8, and was received with enthusiasm; support excellent. Elita Proctor Otis in The Climbers to good business 11. Leon Herrmann to fair house 12; pleasing entertainment. Henry Irving and Ellen Terry 14, 15. Way Down East 17-19. Lovers' Lane 20-22. Maude Adams 23. Della Fox 27, Ben Tay 28, March 1.——NELSON THEATRE (F. W. Shea and Co., managers): Boston Lyric Opera co. 13-15 in Il Trovatore, The Bohemian Girl, Carmen, and Faust to fair business; principals and chorus excellent. Innocent Maids Burlesquers 17-19.——AUDITORIUM (Miner and Co., managers): Dudley's Creoles 10-15 pleased good audiences. Brandon and Arlington, Alex Brown, Smart and Williams, and Simpson and Pittman were the stars.——CITY HALL: The Orpheus Club held the second concert of their season 12, with M. Gregorowitch, violinist, as the feature.

LYNN.—THEATRE (Frank G. Harrison, manager): Across the Desert 6; performance satisfactory; highway house. Way Down East 7, 8; performances very good to capacity of house. Corse Payton Stock co. 10-15 to big business; performance and specialties by the Two Vedmars, Goldsmith Sisters, the Allen Children, Richard F. Crofton, and Zera Bradford. Plays: Young Mrs. Winthrop, The Charity Ball, Her Lord and Master, May Blossom, Only a Farmer's Daughter, Christopher, Jr., Taken from Life, The Wife, A Desperate Game, and The Nights in a Bar Room. Daniel R. Ryan co. 17-22. Lovers' Lane 24-26. The Climbers 27. The Village Postmaster 28. William H. Crane March 1.——ITEMS: Walter Alley, chief usher, is on duty again after a month's illness.—The local G. A. R. are to stage The Drummer Boy of Shiloh for the second time this season soon.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Katherine Rober co. did large business (return) 3-8. Plays: Under Two Flags, A Wife's Secret, Madame Sans Gene, The Two Orphans, The Little Detective, Way Down in Maine, Sapho, and Nick Carter. The social event of the season was the Algonquin Club's presentation of the new opera, Mantell Marie, by Sargent and Grant, members of the club. They played to S. R. O. at four performances 10-12. W. C. Clarke, as the Marquis, did the best work ever given here by an amateur. George K. Pull, in the title-role, was very good. F. W. Sargent, F. W. Gurney, W. A. Sullivant, G. A. Cabot, and Will Robbins deserve special mention. Across the Desert 19. David Harum 21. Sky Farm (return) 24. Merriner Comedy co. 25-March 1.

NORTH ADAMS.—EMPIRE THEATRE (Maurice Callahan, manager): On the Stroke of Twelve 13 drew well and pleased good specialties. Across the Desert 14. Svengali, hypnotist, 15. Rent Lyons 21. Della Fox 22.——RICHMOND THEATRE (William F. Neale, manager): A Texas Steer 6 to good audience. Eben Holden (return) 7. The Explorers 11; large audience; production compared favorably with The Burgomaster by same co. Richard Carle and Ruth White carried off the honors. Captain Dieppa 13. May Parker's Picknickers (T. M. C. A.) 14. Mrs. Dane's Defense (return) 18. Robert Edeson 21. Maude Adams 24.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Climbers 7; good audience pleased; handsome stage settings. Across the Desert 8; large audience. E. V. Phelan Stock co. (return) opened for week 10 in Through the Breakers to full house. Other plays: Forgiven, The Sea of Ice, The Crust of Society, The Secret Enemy, A Bachelor's Honeymoon, Mollie and the Pirate, Silenia, and Called Back; co. stronger than on previous visit. Specialties by Devine and Estello, G. W. Graham, Leslie and Richfield, and Strohman, magician, 7. W. G. A. 17. The Village Postmaster 18, 19. William H. Crane 20. The Planting Arrow 21, 22.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): A False Accusation was presented in French 10, under direction of Joseph L. Brissette, to S. R. O.; production exceptionally smooth, and J. L. Brissette, as Wilfred Denver, deserves much credit; special mention is due Eva Bernier, a child of eight years, for her splendid impersonation of Cecile. Quincy Adams Sawyer 11; best production of season; Helaine Hadley and Charles Dickson especially good; rest of co. entirely satisfactory. The Ivy Leaf 22. Thelma March 1. An Actor's Holiday 3.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Stetson's U. T. C. 5 to packed houses. Quincy Adams Sawyer 7 delighted large audience; return date March 6; Charles Dickson, Louis Hendricks, Charles D. Clarke, with Helaine Hadley, Gertrude Azzare, and Lura Comstock, especially praiseworthy. James R. Waite in Uncle Terry 8 to fair audiences; star received warm welcome. King Dramatic co. opened for week 10 in The Cherry Pickers to packed house. Brown's in Town 17. Across the Desert 19. The Climbers 25. Lovers' Lane 27.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Spindle City Wheelman Minstrels (local) 11; good house. Brown's in Town 12 deserved better house. Uncle Terry 13. The Climbers 14, 15. Merriner Comedy co. 17-22.——MUSIC HALL (C. F. Dempsey, manager): The Historiograph in aid of Miss O'Leary's Home for Destitute Children 10-12; good houses. Rosedale, by the C. Y. M. Lyceum (local) 11; large house. Rice and Barton 13-15. Marshall's Minstrels 17-19.

NEW BEDFORD.—THEATRE (William B. Leeds, manager): Katherine Rober co. opened for week 10 to capacity. Plays: Madame Sans Gene, A Wife's Secret, Under Two Flags, Way Down in Maine, The Little Detective, Rose Lyons, Sapho, The Two Orphans, and Nick Carter. Kitamura's Japanese Acrobats were featured. Other specialties by Mabel Leslie, Harry King, and Robins Dodge. Across the Desert 20. David Harum 22. The Climbers 24.

HOLYOKE.—OPERA HOUSE (H. L. Potter, manager): The Climbers 10, with Elita Proctor Otis and capable co., pleased fair house. Quincy Adams Sawyer 11 canceled. Herbert Kelcey and Effie Shannon for 11 cancelled. Herbert Kelcey and Effie Shannon in Her Lord and Master 15; large audience; splendid performance. Lost in Mother's Heart 22. Tall Gate Inn 24.——THE EMPIRE (T. F. Murray, manager): The Shamrock 10-15 opened to large audiences. New Royal Burlesquers 17-19. The Gambler's Daughter 20-22.

GLOUCESTER.—UNION HILL THEATRE (Lathrop and Tolman, managers): King Dramatic co. 3-8; large business; good co. Plays: The Cherry Pickers, Master and Man, Blue Jeans, The Sporting Duchess, A Ward of France, A Man of Mystery, Found and Lost in London. Stetson's U. T. C. 10; packed house; co. fair. Lovers' Lane 13. Brown's in Town 14. Across the Desert 17. Marshall's Minstrels 22. May Parker's Little Picknickinnies 28.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, lessee): Holy Cross College Dramatic Society in Money 10 pleased large audience. The Climbers 12; large house; good performances. Maude Adams 14. Grace George 15. Robert Edeson 20. Way Down East 21, 22.——LOTHROP'S OPERA HOUSE (C. F. Shea and Alf T. Wilton, lessees): The Eleventh Hour 10-15; good business. At Cripple Creek 17-22.

CHELSEA.—ACADEMY OF MUSIC (John H. Reniker, manager): Klark-Urben co. closed successful week 6. Plays: The Plunger, The Circus Girl, The Stolen Wife, Rip Van Winkle, The Turn of the Tide, Shadows of New York, and The Silent Partner. James R. Waite in Uncle Terry (return) 10 to satisfactory business; co. excellent. Concert 14. Brown's in Town 19.

FITCHBURG.—CUMINGS' THEATRE (Edgar La Nyon, manager): Quincy Adams Sawyer (return) 6 pleased large audience. The Explorers 10; good business. Richard Carle, Kent Wilson, and Ruth White made hits. Lovers' Lane 17.——THE WHITNEY (Davy and Leslie, managers): J. C. Rockwell Dramatic co. 3-8 to fair business.

WALTHAM.—PARK THEATRE (E. F. Snell, manager): Lovers' Lane 12; fine performance; good house. Across the Desert 18. Duffy's Jubilee 22. The Village Postmaster 24. A Texas Steer 27. Sky Farm March 6.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Corse Payton's Stock co. closed week 3-8 to good business. Stetson's U. T. C. pleased good house 12, 13. Lovers' Lane 14, 15. King Dramatic co. 17-22.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Brown's in Town 10 pleased light house. Uncle Terry 14. Howe's Moving Pictures 15. Crescent Club Minstrels (local) 20, 27.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, managers): St. Joseph's Temperance Society Minstrels 11 to packed house. Howe's Moving Pictures 14.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Village Postmaster 7; excellent performance to S. R. O.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Uncle Terry 7 to largest and best pleased audience of season. A Texas Steer 14.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (E. A. Bush, manager): Jefferson De Angelis in A Royal Rogue 6 to large audience; best performance of season. Midnight in Chinatown 8; fair business; good co. Marks Brothers' co. 10-15 opened to packed house (R. 2 C.) in His Atonement, followed by Under Two Flags, The Rose of Kerry, The Wife, The Major's Bride, The Village Blacksmith, and The Night Before New Years; fine business. Shadows of Sin 19. A Trip to Buffalo 21. A Runaway Girl 22.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Myrkle and Harder co. opened 10 for week to S. R. O. Plays: The Ups and Downs of Life, Knobs o' Tennessee, The Bankman, A Man of Mystery, For His Sister's Sake, The Power of Love, and A Wheel of Fortune. Will Harder, leading man of the co., is a former Port Huron boy, and was accordingly an enthusiastic reception. He is being entertained by his sister, Mrs. E. J. Schoolcraft.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Elsler, manager): A Cavalier of France 7 pleased one of the largest houses of season; Willard Mowell, Robert Denham, and Grace Turner deserve mention; a theatre party of one hundred came on a special train from Ovid, where Mr. and Mrs. E. R. Spencer are well known. Cutler Joe 12. Slayton's Jubilee Singers 13.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, manager): King Dramatic co. 3-8 in Faust, Cumberland '61, A Ward of France, East Lynne, The Power of the Press, Michael Strogoff, The Cherry Pickers, The Cotton King, and The Bondman; good business; excellent co. The Limited Mail 10; fair house and co. Cutler Joe 11, 12. The Volunteer Organist 17.

GRAND RAPIDS.—GRAND (O. Stair, manager): The Bells of New York 6; large business; co. first-class. Jefferson De Angelis in A Royal Rogue 7 to immense business; excellent co. A Thoroughbred Tramp opened for four nights 9 to S. R. O. and pleased. Treasure Island 13-15.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): Walker Whiteside in The Merchant of Venice 6; S. R. O. audience pleased. At the Old Cross Roads 10. Hello, Bill 17. James O'Neill 27. Madame Modjeska and Louis James March 7. Sousa's Band 14.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): The Heart of Chicago 5; fair house. A Cavalier of France 6; light business. Jefferson De Angelis in A Royal Rogue 10 delighted one of the largest houses of season. A Thoroughbred Tramp 15.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walter, manager): A Cavalier of France 6 to fair business. Jefferson De Angelis and good co. in A Royal Rogue 8 to big business. Eva Fay, hypnotist, opened for four nights 10 to large audience. A Thoroughbred Tramp 14.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (W. H. Midgley, manager): Marks Brothers' co. 3-8; good performances and houses. The Heart of Chicago 11; good house; performance fair. The Volunteer Organist 18. Army and Navy Minstrels (local) 18. Maud Baillington Booth, lecture, 20.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Stutts's N. Y. Theatre co. 17-22. John Griffith 24. Charman's Comedy co. 26.——CITY OPERA HOUSE (William Murrell, manager): Francis Russell co. 18.

MUSKEGON.—OPERA HOUSE (Ray N. McGraft, manager): The Bells of New York pleased good house 5. Cutler Joe 6; full house well satisfied. Thoroughbred Tramp 12. Kennedy's Players 16-22. The Volunteer Organist 24. A Runaway Girl 27.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Elvie Burnett Concert co. Jan. 30 to crowded house; pleasing entertainment. When We Were Twenty-one 3 pleased good house. A Cavalier of France 11. Cutler Joe 17. Spillman Higgs 18.

JACKSON.—ATHENAEUM (H. J. Porter, manager): A Thoroughbred Tramp 7; moderate business. A Cavalier of France 10 pleased light house. Jefferson De Angelis 12. Cutler Joe 13.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): Local 3-8. Benefit and dance 8. Side Tracked 7 did not appear. At the Old Cross Roads 12. Hello Bill 19. Kinodrome 24-26.

FLINT.—STONE'S OPERA HOUSE (H. A Stone, manager): The Heart of Chicago 4; fair co. and house. A Cavalier of France 5; good house and performance. A King's Rival 15.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): Francis Russell Concert co. (auspices High School) 11. Rev. Father Kelly, lecturer, 18.

ADRIAN.—NEW CROSSWELL OPERA HOUSE (C. D. Hardy, manager): A Wise Guy 7 canceled. The Volunteer Organist 14.

CALUMET.—THEATRE (John D. Cuddihy, manager): At the Old Cross Roads 7 to light business; co. fair.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): Tuxedo (auspices Elks) 18, 19. Alvin Joslin 20. John Griffith March 4.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. S. Smith, manager): A Thoroughbred Tramp 6 pleased fair house.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): A Cavalier of France 13. Lovers' Lane 25. The Volunteer Organist 28.

SAULT STE. MARIE: Stutts Theatre co. 10 in Was She to Blame to largest business of season.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, managers): Burt's East Lynne March 11.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, lessees; H. W. Sanford, manager): Side Tracked 15. Minnesota Grocers' Convention 17-19. Melbourne MacDowell 19. Frederick Warde 20. Martin's U. T. C. March 5. A Runaway March 6.——ITEM: Mr. Arthur, manager of the Opera House, arrived home from the East, where he had been on business, 10.—Miss Jarleys' Max Works (local) to S. R. O. 10.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The Gay Mr. Goldstein 4 to good business; T. J. Keogh and Mary Hampton deserve mention. Melbourne MacDowell and Florence Stone in La Tosca 6; fair house; Miss Stone one of the best emotional actresses seen here; Mr. MacDowell gave his usual powerful performance. The Belle of New York 11.

DULUTH.—LYCEUM THEATRE (H. R. Williams, manager): Hello, Bill 6; fair performance; good house. The Strollers 14, 15. James Neill Stock co. 18, 19. Charles B. Hanford 22. The Telephone Girl 24. Ten Nights 25.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markham, managers): The Denver Express 4 to large and pleased audience. North Brothers' Comedians 17-22. William Owen 28.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): The Christian 6; large house; excellent performance. Daniel Sully 14. Alvin Joslin 21. Charles B. Hanford March 1.

ST. PETER.—OPERA HOUSE (H. J. Ludgin, Jr., manager): Peterhinzel Concert co. 12; interesting concert; packed house (Benefit Public Library). Ten Nights in a Bar Room 20.

STILLWATER.—GRAND OPERA HOUSE (R. W. Durant, manager): Hello Bill 6 to small business. Leland Powers, impersonator, 8 to crowded house.

BRAINERD.—PARK OPERA HOUSE (C. P. Walker, manager): The Christian 5; big house; fine co. Minnesota Glee Club 6. James Neill co. 11.

AUSTIN.—OPERA HOUSE (Schlender and Co., managers): Angel's Comedians 17-22. Innes' Band 24. Yon Yonson 28.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Finnigan's Ball Jan. 27; fair house pleased; Carleton Sisters opened. Tim Murphy in A Capital Comedy 28; good house; excellent performance. Kathryn Kidder in Molly Pitcher 29; good house; excellent production. The Minister's Son 30; small house pleased. Florodora 1 to capacity; audience enthusiastic. Sag Harbor 7; small house; co. fair. Haverly's Minstrels 8 pleased fair houses. The Evil Eye 10 canceled. Royal Italian Band 11. Julea Grau Opera co. 12. The Casino Girl 17. Old Jed Prouty 22.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): The Minister's Son 5; good house and co. Blind Tom 4 pleased medium audience. Haverly's Minstrels 5 drew well; satisfactory performances; George Wilson was the favorite. Sag Harbor 6; fair attendance; good co. The Destrict School (local) 10. The Evil Eye 11. Jules Grau Opera co. 14, 15. Arizona 17. The Casino Girl 18.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Mauch and Moore, managers): Sag Harbor 4; large house; performance disappointing. The Minister's Son 5 pleased; W. B. Patton and Wesley Coles deserve mention. Innes's Band 17. Payton Sisters' Comedy co. 20-22. Bell and Eddy 10-12.

GREENVILLE.—GRAND OPERA HOUSE (H. R. March, manager): Haverly's Minstrels 6; fine business. George Wilson a favorite. The Minister's Son 7; good co.; fair business. De Leon's Comedians 10-12 opened in The Ranch King.

JACKSON.—THE CENTURY (F. T. Ralford, manager): Florodora 3; S. R. O.; audience delighted. Sag Harbor 5 to fair business. Haverly's Minstrels 7; good house satisfied. The Casino Girl 19. Daniel E. Bandman 20. Old Jed Prouty 24.

M'COMB CITY.—NEW OPERA HOUSE (A. J. Hackett, manager): Southern Trio 7; fair business. My Uncle from New York 12. De Leon's Comedians 17-22.

CANTON.—OPERA HOUSE (O. J. Herron, manager): The Minister's Son 4 to good and appreciative audience. Tolson-Miller co. 6-8 to small houses; performances good.

CLARKSDALE.—NEW THEATRE (F. G. Wingfield, manager): The Minister's Son 8; good house pleased. Souther's Monte Cristo 12.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, managers): Dark.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Innes' Band 2; excellent concert; small audience. Naughty Anthony 3 did good business; co. only fair. When We Were Twenty-one 13. Field's Minstrels 17. The Cowboy and the Lady 18.——LYCEUM THEATRE (C. U. Philley, manager): Barlow Brothers' Minstrels 4, 5; good business and performances. Lost in New York 6, 7, and Two Married Men 9, 10 to big business. Quo Vadis 11, 12. Tennessee's Pardner 14, 15.——WAGNER'S WONDERLAND (Nick Wagner, manager): Marguerite Wagner Stock co., with good specialties, 3-8 did good business. Mahara's Minstrels 9-15.——HIGH SCHOOL AUDITORIUM: The High School Chorus (local), direction of Ralph Dunbar, presented The Pirates of Penzance to packed house. Stage managed by Charles W. Tomis, stage-manager of The Burgomaster co.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Hollingsdale, manager): Rent Lyons 4 pleased good house. When We Were Twenty-one 5; crowded house; excellent attraction. Payton Sisters 6-8 in Utah Only a Farmer's Daughter, and Up a Woman's Willow; good business and co.; excellent specialties. Down Mobile 9 pleased large audience. Shore Acres 12. Rose Coghlan 14. When We Were Twenty-one (return) 15.——ITEM: The Club Theatre has been leased for five years to the Crawford Syndicate, composed of Lester M. Crawford, F. H. Zeltung, and C. U. Philley. The transfer will go into effect at the end of the season. The house will be enlarged and reconstructed throughout. A local manager has not yet been appointed.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee; W. H. Van Sitzn, manager): Innes' Band Jan. 30 pleased fair audience. Two Married Men to good business. Slater's Madison Square Theatre co. 3-8; business good; co. excellent. George Castleberry and Lulu McConnel deserve mention. Down Mobile 11. Shore Acres 13. Aunt Jerusha 14. When We Were Twenty-one 17. Columbia Comic Opera co. 20-22. Tennessee's Pardner 28.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): The Strollers 5; largest house of the season. Harry Shannon co. 6-8 in Legally Dead, At Dawson City, and Two Little Beggars to good business; performances excellent. The Burgomaster 10. Grace Hayward co. 11-13. Cleveland's Minstrels 17. Alvin Joslin 18.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Sittmund, manager): Courtenay Morgan in East Lynne 10 to packed house; co. pleasing. Down Mobile 13. When We Were Twenty-one 25. Lyric Opera co. 28. Sousa's Band March 1. Walker Whiteside 24.

LOUISIANA.—PARK OPERA HOUSE (E. A. Parks, manager): The Great Bunker 10 to poor business. Richards and Pringle's Minstrels 24. Lyceum Course 25. When We Were Twenty-one March 1.——BURNETT OPERA HOUSE (J. K. O'Neil, manager): Dark.

MORRILL.—HEGARTY'S OPERA HOUSE (P. Hathorn, manager): A Merry Chase 4; fair business and performance. Beggar Prince Opera co. in Said Pasha, and The Beggar Prince 5; good business; performances first class. Lost in New York 11.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Colonel George W. Bain lectured to large and enthusiastic audience on "The Old Man and the New Woman" 11. Lost in New York 13 cancelled. Courtney Morgan 19.

DE SOTO.—THE JEFFERSON (Frank Billan, manager): Richards and Pringle's Minstrels 22.——K. OF P. OPERA HOUSE (Leon Herrick, manager): Westminster Quartette 14.

MEXICO.—PERRIS GRAND OPERA HOUSE (Fred Mayfield, manager): Courtenay Morgan 21. When We Were Twenty-one 28. In Louisiana March 7. Local 14. Ar

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Alvin Joslin 6 to large audience; good performance; James Neill co. in Barbara Frietchie 7 to good and delighted audience; stage entirely suitable.

ANACONDA.—THEATRE MARGARET (H. P. Collins, manager): Chicago Symphony Orchestra 3 to good business; excellent concert. James Neill co. in Barbara Frietchie 5 to S. R. O.; co. strong.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, managers): Charles B. Hanford in The Taming of the Shrew 5; large audience. Star's Petruchio well received; play well staged and supporting co. good, notably William J. Shea, as Grumio. The Old Mansion, a certain-raiser proved very effective. Mrs. Bertha Kunz Baker 10 in reading of Cyrano de Bergerac (T. M. C. A. Course). The Chimes of Normandy (local) 11. The White Slave 12. Hi Henry's Minstrels 13. Innes' Band 14. The Cowboy and the Lady 20. Rose Coghlan 21. Frederick Warde 22. James Neill co. 26. Josef Hofmann, pianist, 28.——THE FUNKE (Zehrung and Crawford, managers): The Romance of Coon Hollow 7 and Wagg's Wooers 8 to good houses; clever co., headed by Lola Pomeroy. All the Comforts of Home 17. The Bowery After Dark 19. Kidnapped in New York 22. Ole Olsen 24, 25. Black Patti's Troubadours 26, 27. A Ragged Hero 28-March 1.——AUDITORIUM: Lecture by Clara Morris on "The Stage and Its People" 6 to fair audience. The actress was introduced by Hon. W. J. Bryan. Ernest Seton Thompson 7 lectured to crowded house. Imperial Bell Ringers 8; large audience pleased.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Hi Henry's Minstrels to big business 7. Hi Henry, Billy Clark, Al. Gates, J. A. Prober, and Brothers Hard exceptionally good. Tennessee's Pardner pleased usual large audience 10. Innes' Band 19. The Cowboy and the Lady 22. The Bowery After Dark 26. Rose Coghlan March 5.——ITEM: Members of Hi Henry's Minstrels assisted in the institution of local Lodge of Eagles here 7.

NEBRASKA CITY.—THE OVERLAND (D. L. Allen, manager): A Romance of Coon Hollow Jan. 20 pleased good house. William Owen in Romeo and Juliet 1; fair house; performance excellent. Mahara's Minstrels 4; poor house; fair performance. Charles B. Hanford in The Taming of the Shrew 6 to S. R. O.; excellent co. Under Two Flags 8; fair house; good performance. Hi Henry's Minstrels 14. Innes' Band 19. The Cowboy and the Lady 19.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Browne, manager): Arizona Jan. 30 (local); packed house; performance fair. Patricola Concert co. 25; good performance; fair business. Liquid Air Demonstration 31; small house; good entertainment. Sanford Dodge co. in The Lady of Lyons and Virginius 7. 8; good business; performance excellent. Remember the Maine 28.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson and Son, managers): Noble Dramatic co. 3-8 in Escaped from Sing Sing. The Gold King. Reuben Glue, Our Strategists, Fanchon, Driven from Home, and Lucky Ranch; poor business; fair co. Rose Coghlan 19. Spedden Paige co. 24-26. A Crazy Guy 27. Sousa's Band March 1. Casey's Wife 6. The Missouri Girl 10. Faust 13.

PLATTSMOUTH.—PARMELE THEATRE (C. C. and T. E. Parmele, managers): Under Two Flags 5; fair performance; poor business. Louise McCallum deserves mention. A Romance of Coon Hollow 6; good performance; fair business. Hi Henry's Minstrels 10. Innes' Band 15. Hans Hanson 20. Rose Coghlan 24.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Tennessee's Pardner 13. Monte Cristo 17. Maddern's Merry Makers March 3-5.——STEELE'S OPERA HOUSE (Bert Grates, manager): Dark.

YORK.—AUDITORIUM (Joe Brown, manager): Musical Festival 5 proved success under management of Professors Park and Bond. Concert repeated 6 to good house. Innes' Band 13.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Hi Henry's Minstrels 5; good business; best minstrel performance in long time. Black Patti's Troubadours 25. James Neill Stock co. 28.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Under Two Flags 7; small house; performance very satisfactory. Tennessee's Pardner 13.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Hi Henry's Minstrels 4; S. R. O. audience pleased. The White Slave 15.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Innes' Band 19.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (R. G. White, manager): Uncle Josh Spruceby 5; mediocre performance; good business. Professor John R. De Motte lectured on "Heredity" 11; fine lecture; full house. 'Way Down East 12 pleased fair house. Harry Jenkins co. 17-22. David Harum 26. The Climbers March 1. Lovers' Lane 6. The Village Postmaster 10.

MANCHESTER.—OPERA HOUSE (R. W. Harrington, manager): Put Me Off at Buffalo 7. 8, to good house. 'Way Down East 10; capacity audience highly pleased. Uncle Terry 12. U. T. C. 14, 15. Katherine Rober co. 17-22. Lovers' Lane 28-March 1. PARK THEATRE (John Stiles, manager): A Gambler's Daughter 17.

NASHUA.—THEATRE (A. H. Davis, manager): Put Me Off at Buffalo 6 pleased fair house. Elks' Minstrels 10; good performance; large receipts. 'Way Down East 11 to capacity. Marshall's Minstrels 14. Lovers' Lane 18. High Rollers Burlesquers 21.

LACONIA.—MOULTON OPERA HOUSE (W. B. Van Duser, manager): Uncle Josh Spruceby 6 pleased fair house. 'Way Down East 13. Boston Ladies' Symphony Orchestra 17. Brown's in Town 20.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Quincy Adams Sawyer 5; fair house. Brown's in Town 10. The Climbers 17. U. T. C. 19. 'Way Down East 25. Rose Coghlan 26. David Harum 27.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Howe's Moving Pictures 11; crowded house pleased.

DOVER CITY.—OPERA HOUSE (Charles E. King, manager): Stetson's U. T. C. 17. William H. Crane 25.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Sautter, manager): Martin's U. T. C. 6-8 to big business; staging excellent; specialties pleasing; co. very good. Ward and Vokes in The Head Waiters to capacity 9-12. Ward and Vokes, George Sydney, Margaret Daly Vokes, and Lucy Daly in the leading parts, aided by fine chorus, made performances pleasing. Maud Alice Kelley scored hit with her singing. A Mother's Heart 19-15. Courted's Irving Place Theatre Stock co. 16.——ITEMS: A delegation of Hoboken Elks, comprising C. W. Kaufman, H. Loggner, Henry Mahnken, Charles Eichhorn, E. C. Everard, E. Fischer, and John Krueger assisted in the installation of a new lodge at New Rochelle, N. Y.—Mrs. Kellar and Manager Kellar, of the Camden Opera House, were the guests of H. P. Sautter at the performance 9.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): The Fast Mail 4; good house and performance. A Mother's Heart 6; fair business and performance. Prank Daniels' efforts in Miss Simplicity were well received 8. William Danforth, Helen Lord, and Allene Crater also pleased capacity house. Jesse James 10 to fair house. Henry Belmar good. June Agnott and Mart Reagan deserve mention. Board of Trade Dinner 11. A Jolly American Tramp 12. Ward and Vokes 13. Human Hearts 14. 7. Stoddart 18.——LYCEUM THEATRE (William McD. Drake, manager): The Ivy Leaf 6-8 to good houses. Edwin Hanford, Bella Hart, and Harry English deserve special mention. Alma Chester co. 10-15. Frankie Carpenter co. 17-22. For Her Sake 24-26.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simmonds, manager): Frank Daniels in Miss Simplicity (return) 7 to capacity. Joseph Murphy pleased fair audiences in The Kerry Gow 8. Corse Payton's Comedy co. opened 10 for week and has drawn very large audiences. Plays: The Prodigal Daughter, Jim the Penman, Rilka, The Planter's Wife, Passion's Slave, Wealth and Poverty, Hazel Kirke, Two Nights in Rome, The Octoroon, The Three Musketeers, and The Two Orphans. The Montemerlo Japanese Troupe was the special feature and made hit. The Penitent 13. U. T. C. 19. Our New Minister 20. Leon Herrmann 22. Andrew Mack 24. Ole Hopkins 25. A Homespun Heart 27. J. H. Stoddart 28. M'liss March 1.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Pralinger, manager): Della Fox in Little Manzelle 6; co. poor; Mildred Foreman entitled to special mention; packed house. Morris Gaedy' Minstrels (local) 7, 9 proved an immense success. Slide Trombone 10; specialties good; business fair. An American Gentleman 11, 12; co. good; business fair. Jesse James 13. Ward and Vokes 14. Are You a Mason 15. A Jolly American Tramp 18. A Bunch of Keys 19. Town Topics 20. Our New Minister 22. M'liss 27. Dangers of Paris 28-March 1.

BRIDGETON.—NEW CRITERION THEATRE (Ed R. Moore, manager): An American Gentleman 10; good business; highly satisfactory performance. Slide Trombone 12; big business; satisfactory co. Don't Tell My Wife 15. A Bunch of Keys 18. Ottomwa Quartette (Bridgeton Library Course) 19. Our New Minister 21. Old Dan Tucker 24. M'liss 28. Railroad Jack March 1. The Penitent 4. The Planting Arrow 6. Frank Keenan 7.

CAMDEN.—THEATRE (M. W. Taylor, manager): An American Gentleman did big business 6-8. A Mother's Heart 10-12; good co.; S. R. O. audiences. At Cripple Creek 13 forced to cancel. For Her Sake 17-19. Railroad Jack 20-22. M'liss 24-26.——ITEM: Manager Taylor recently purchased A Mother's Heart from its owner, "Kit" Clarke, and will have the piece entirely revised and rewritten. The present co. will be retained.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (S. Shortridge, manager): Allan Villair co. opened for week 10 to S. R. O.; satisfactory performance. Are You a Mason (Riley Benedit) 17. Martin's U. T. C. 18. Slide Trombone 21. Culhane, Chace and Weston's Minstrels 22.

PATERSON.—OPERA HOUSE (John J. Geottching, manager): Anthony Stock co. 10-15 in Devil's Island, Under Two Flags, Monte Cristo, and Lost in New York to fair business; the big floor no doubt had its effect; co. pleasing. The Christian 17, 18.——ITEM: The Garden Theatre will not be rebuilt.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Pickhaver, manager; A. J. Dunn, assistant manager): Down on the Farm 4 cancelled. Bennett and Moulton co. 10-12 in A Daughter of the South, A Bowery Courtship, and Under Two Flags; co. good; capacity business. Wood's Vaudeville 22. Culhane, Chace and Weston's Minstrels 26.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): Navadgk Minstrels (local) 11 to S. R. O. Bennett and Moulton co. 17-22. Old Dan Tucker 25. Culhane Chace and Weston's Minstrels 27.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): A Mother's Heart 5 pleased small house. Culhane, Chace and Weston's Minstrels 6; good house and performance. A Jolly American Tramp 13. Ideal Vaudeville co. 15.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): A Jolly American Tramp 14. World Beaters Burlesquers 17. Town Topics 25.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (L. M. Crawford, manager; W. S. Moss, local manager): The Irish Pawnbrokers 11.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): The Penitent 6; fair house. The Volunteer Organist 7; small house. Maude Hillman co. 10-12 in Reaping the Whirlwind, The Senator's Daughter, and Gettysburg to good business; specialties by the Maynard Family, Gus Dillon, Paul Brady, Fred Walker, and Dodgefield. James O'Neill 13. Maude Hillman 14, 15. San Toy 17. Chauncey Olcott 21, 22.——AUDITORIUM (E. E. Grady, manager): Augustus F. Howell, in reading from David Harum 7 to large house. Women's Music Club, assisted by Rocco Greenwood, soprano, and La Prose Herrimac, violinist, 10; large business.——ITEMS: Quinlan and Wall's Imperial Minstrels will commence rehearsals about Aug. 1, here. "Doc." Waddell will be business-manager.—Harry F. Dixie, of this city, will put on a Winter Circus at Scranton, Pa., 26-29.—Daniel Sheehan, of the Pine Cliff, has been nominated for Mayor of Elmira on the Democratic ticket.—Colonel S. A. Paine, formerly dramatic editor of the "Telegram," has been made editor of the Binghamton, N. Y., "Star."—F. P. Fox, of this city, has been appointed director of publicity for the Transportation Club's Minstrels, to be given at the Tock Theatre, Buffalo, 17.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, manager: H. R. Hayden, resident manager): Colorado 7. Primrose and Dockstader's Minstrels 8; full house. The Secret Dispatch 10, 11; co. and business good. The Convict's Daughter 13-15. The Road to Ruin 17, 18. Julia Marlowe 19.——RAND'S OPERA HOUSE (William H. Halligan, manager): Jere McAuliffe Stock co. opened for week 10. Plays: Slaves of Russia, A Mother's Honor, The Great Brooklyn Tragedy, A Young Wife, Kathleen Mavourneen, The Man from Italy, Shamus O'Brien, Tempest Tossed, and Convict 1240. Brothers Martine, acrobats, Jere McAuliffe in parodies, Pauline Saxon in monologue, and Charles Chapman in songs were pleasing specialties; biz business. The Ivy Leaf 17-19. The Fast Mail 20-22.——ITEMS: Y. M. C. A. Hall was filled to overflowing to enjoy concert by Mary Parker and her nickanatalos 10. Bertha Webb, violinist; Ada Baker, pianist, and Robert Evans, baritone, assisted.—M. Reis, lessee of the Griswold Opera House, has secured the lease of Rand's Opera House and will assume the management July 1.

ALBANY.—EMPIRE THEATRE (A. J. Voyer, manager): Primrose and Dockstader's Minstrels 16; crowded house; excellent performances. Young Brothers were entertaining in their hoop rolling, and Lew Dockstader was at his best as a laugh producer. George Primrose has not forgotten how to dance, and the Poleys are rapidly following in his footsteps. Neil Brien was clever, and the Jackson Family do a good bicycle act. David Higgins and Georgia Waldron gave three performances of Up York State 7, 8. Ethel Barrymore in Captain Jinks 10 to S. R. O. Charles Van Buren 11. The Explorers 13. James K. Hackett 17. Julia Marlowe 18.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): For Her Sake was another box-office winner 6-8. On The Stroke of Twelve 10, 11 repeated its success of last season. Henry Irving and Ellen Terry in The Merchant of Venice and Nance Oldfield, and The Bells 12, 13. Pennsylvania 14, 15. Hearts of the Blue Ridge 17-19.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Up York State 6; good co. and house. Our New Minister 7; capable co.; business good. On the Stroke of Twelve to S. R. O. audiences 8; good performances. Rip Van Winkle was sung by local talent, under direction of Adolf Dahm Peterson, 10, 11; good performances. Ethel Barrymore in Captain Jinks (return) 12 to good business. Grace George 14. The Secret Dispatch 15. Phelan Stock co. 17-22. Florodora 19. Quo Vadis 24. When Reuben Comes to Town 25. Lena Herrmann 27. Happy Hooligan 28. Foxy Quiller March 1.——ITEM: A large number of Schenectadians witnessed Henry Irving and Ellen Terry at Albany 12.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Cleveland German Theatre co. 6 drew large house. Henry Irving and Ellen Terry in Nance Oldfield, The Bells, and The Merchant of Venice delighted large houses 10, 11. William Faversham 13. Florodora 14, 15. Julia Marlowe 17. James K. Hackett 19. E. H. Sothern 20. Are You a Mason 21, 22.——GRAND OPERA HOUSE (Shubert Brothers, managers: C. H. Plummer, representative): The Road to Ruin 6-8 to large houses. Katie Emmett in Waifs of New York 10-12; large audiences. Eight Bells 13-15. The Boss of Hess 17-19. Up York State 20-22. When Looden Sleeps 24-26. The Volunteer Organist 27-29.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Adelaide Thurston in Sweet Clover pleased good audiences 12. The Volunteer Organist 20. James K. Hackett 22. When Reuben Comes to Town 28.——ITEM: Policeman William C. Bell has brought two Supreme Court actions against Manager Newton, for $500 damages in each action: one based upon Mr. Newton's alleged refusal to allow Bell to occupy a seat for which he had paid, and the other upon a similar refusal to sell seats to him for a recent attraction. The manager's refusals, it is said, were not based upon any unbecoming conduct on the part of Mr. Bell, but Mr. Newton insists he has the right to refuse admission to any one he pleases.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Paderewski was enthusiastically received by large audience 7. Colorado 8; good business. Columbia Comic Opera co. opened 10 in Fra Diavolo, followed by Said Pasha. Rip Van Winkle and The Two Vagabonds; fair performances and business. Corse Payton's Comedy co. 17-22. Foxy Quiller 23. Barbara Frietchie 26. Are You a Mason 27. Quo Vadis 28.——ITEM: Count Casimir Podgowski, an inmate of the Pringle Home, of this city, and a friend of Paderewski, was the pianist's guest 7.

COHOES.—OPERA HOUSE (E. C. Gans, manager): Primrose and Dockstader's Minstrels 7; fair audience delighted. The Convict's Daughter 12, 13; good business and performances. The Secret Dispatch 15.——NATIONAL BANK HALL: Cleveland's Passion Play Pictures closed week of small business 9.——ITEMS: Mr. Mussey, formerly of the Wilbur-Kerwin Opera co., is now in mercantile business in St. Louis.—The Wheelmen are rehearsing a minstrel performance.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee: E. J. Goodwin, manager): Chester De Vonde co. opened for week 10 in The World's Great Mystery and broke record of house; excellent co. Morris Barr, Harry Roche, Isabel Benton, and Ottile De Cano, Other Plays: Ten-Ton Door, The Christian of Hawk's Roost, Rip Van Winkle, and The Road of Honor. Huntley Harris co. 17-19 and 22. When Looden Sleeps 18.——ITEM: Mrs. Walther, manager of Burlington, Vt., Opera House, is visiting here.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): For Her Sake 10; excellent co.; fair audience. Gertrude Coghlan 20. When Reuben Comes to Town 28.——DARLING THEATRE (Will E. Grant, manager): On the Stroke of Twelve 7; large and appreciative audience. Eben Holden 11. The Explorers 12 delighted good audience; strong elaborate. Richard Carle, Knox Wilson, Ruth White, and Agnes Paul made hits. Bennett and Moulton co. 17-22.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Eben Holden 6. Murray and Mackey's Bon Ton Ideals opened 10 in A Man of Mystery; S. R. O. audience greatly pleased. A Struggle for Honor 11 and Across the Continent 12 to large business. The Secret Dispatch 17. Gertrude Coghlan 21. Uncle Josh Spruceby 27. Foxy Quiller 28.——BROADWAY THEATRE (George L. Corlies, manager): Dark.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Bennett-Moulton co. 3-8 to largest house of season; co. and specialties good. Culhane, Chace and Weston's Minstrels 13. New McAuliffe Stock co. 17-22.——LEDGCLIFF'S OPERA HOUSE (G. C. Lincomb, manager): Dark.——ITEM: George E. Muller, leader of Kingston Opera House orchestra, has been engaged to lead the band at the Kingston Point Summer Park next Summer.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Tell Gate Inn 5 delighted large audience. A Merry Company (local) 10 to big business; performances pleasing. Ethel Barrymore in Captain Jinks 11 pleased large audience. The Explorers 12. Murray and Mackey's Bon Ton Ideals 17. The Secret Dispatch 22. Uncle Josh Spruceby 25. Foxy Quiller 27. Della Fox March 1.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee: Warren R. Day, manager): The Convict's Daughter to big business 7, 8; performances good. Eben Holden (return) 10 to small audience. Scrypta was well presented by amateurs 11, 12; benefit of a local church. Up York State attracted good audiences 13. Captain Jinks 14. For Her Sake 15. Florodora 17. James K. Hackett 18.

BINGHAMTON.—STONE OPERA HOUSE (J. P. R. Clark, manager): The Penitent 10; good business. James O'Neill in Monte Cristo 11 to large audience. Up York State 12 to good attendance. Grace George in Under Southern Skies 13; excellent performance to good business. Adelaide Thurston 14. Mande Hillman co. 17-22.——BIJOU THEATRE (Lee Cafferty, manager): Dainty Paree Burlesquers 17-22.

WATERTOWN.—CITY OPERA HOUSE (R. M. Gates, manager): Grace George in Under Southern Skies 5; full house; first-class co. Katie Emmett in Waifs of New York 8; light house; fair co. Carner Stock co. 10-15 opened for week with Knobs o' Tennessee, The Black Flag, and A Man of Mystery first half of week; large houses; good co. Wills Brothers' co. 20-22.

OSWEGO.—RICHARDSON THEATRE (Hennocksburg Brothers, lessees; J. A. Wallace, manager): Eleanor Merron in In Love 7 pleased fair house. Minstrels (local), benefit hospital 10; large audience. Dittsler' Moving Pictures 13-15. The Secret Dispatch March 6. Foxy Quiller 8. Della Fox 12. Chauncey Olcott 13.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): The Convict's Daughter 6 pleased fair house. Willard D. Howe, impersonator (benefit Baptist Church Building Fund), 7 to fair house. The Doctor (local) 11, direction W. A. Dongee (benefit Universalist Church); good performance and house.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Frankie Stock co. opened for week to fair business 10; attendance continued light; co. excellent. Plays: The Garrison Girl, My Friend from India, and Pawnticket 210. Leon Herrmann 17. Moving Pictures 20.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): The Penitent 6 pleased fair house. Up York State 11 to fair house. James O'Neill in Monte Cristo 12; excellent performance; good house. San Toy 18. Are You a Mason 19. James K. Hackett 21. Guy Brothers' Minstrels 22.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Gypsy Cross 8; good house; excellent performance. The Volunteer Organist 12; fair house; satisfactory performance. Eight Bells 24. Lovers' Lane March 4. Faust 13.——ACADEMY HALL: Roney's Boy's Concert co. 20.

GENEVA.—SMITH OPERA HOUSE (M. Reis, lessee: F. K. Hardiman, manager): David Higgins and Georgia Waldron in Up York State 10 and Adelaide Thurston in Sweet Clover 11; light houses; good performances. 91 Plunkard 17. The Volunteer Organist 21.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee: C. A. Bird, manager): The Volunteer Organist drew well 8; very pleasing performance. Guy Brothers' Minstrels 11 to good business. 91 Plunkard 12 to fair attendance. Quo Vadis 19. Chauncey Olcott 20.

ONEIDA.—THE MUNROE (E. J. Preston, manager): The Boston Ladies' Symphony Orchestra 10; excellent concert; small house. Finnigan's 400 11 pleased large audience.——ITEM: The Bohemian Glass Blowers, who were seen for a week in The Munroe recently, stranded here.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Finnigan's 400 6 failed to please small audience. For Her Sake 10 pleased good sized audience. Eben Holden 12. The Volunteer Organist 18. The Lover's Dilemma 21. Secret Dispatch 22. Foxy Quiller March 4.

ONEONTA.—NEW THEATRE (F. W. Lloyd, lessee; J. N. Pearse, manager): Our New Minister 8; excellent co.; S. R. O. house. Cook-Church Stock co. opened for week 10 to crowded house in The White Squadron; performance good. The Fast Mail 18.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Fultoni Concert co. 6 failed to please small audience. Eight Bells 8 pleased fair audience. Plain Jubilee Singers 18. Waifs of New York 19.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Amy Lee in A Determined Woman 6; poor co.; fair house. Louis Getzler Vaudeville co. 11; poor co.; fair house. 91 Plunkard 13. The Volunteer Organist 22.

TICONDEROGA.—UNION OPERA HOUSE (P. W. Barry, manager): Uncle Josh Spruceby 24. Alonzo Hatch Musical co. 28 (benefit Baptist Church).——WEED'S OPERA HOUSE (Alex. Weed, manager): Dark.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, manager): The Gypsy Cross 6; excellent production; scenery above average; good audience. Waifs of New York 17. Guy Brothers' Minstrels 22. Nina co. 24-March 1.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, manager): The Strange Adventures of Miss Brown 7; good performance; business poor. In Love 11 failed to appear. New York Musical Club 12 pleased good audience.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Wills Brothers' Comedy co. 6-8 in One Night in June, In Atlantic City, and Two Old Cronies; business and co. fair. Barbara Frietchie 27.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Boston Ladies' Symphony Orchestra 7 pleased S. R. O. audience. Ritchie's Entertainers 21.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): For Her Sake 12; satisfactory performance; good audience. When Looden Sleeps 20.

PEEKSKILL.—CRYPTIC THEATRE (R. B. Hirsch manager): Charles K. Champlin co. opened for week 10 to largest house of season; co. good. A Mother's Heart 19. White Rats Vaudeville 22.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees: H. J. Sternberg, manager): Father Matthew's Minstrels (local) 10 pleased capacity house. Wesleyan Quartette 17. Chauncey Olcott 19.

COXSACKIE.—DOLAN OPERA HOUSE (Pierce and Longthon, managers): Pennsylvania 13; good house; excellent performance. Culhane, Chace and Weston's Minstrels 17.

BOONVILLE.—COMSTOCK OPERA HOUSE (Treffan and Sweeney, managers): Adelaide Thurston 10 was sorehound and did not appear.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Penitent 7 pleased good house. The Dibble Pictures 10-12; good houses.

DANSVILLE.—HECKMAN OPERA HOUSE (G. H. Heckman, manager): Our Brothers' Minstrels 7 pleased large audience. 91 Plunkard 13.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): 91 Plunkard 11 to fair business. The Little Minister 14.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): The Volunteer Organist 6 pleased large house. Guy Brothers' Minstrels 17.

PERRY.—AUDITORIUM (Olds and Stainton, managers): The Tide of Life 12; small house; fair performance. The Little Minister 17.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): 91 Plunkard 9 to fair house. The Little Minister 14. Waifs of New York 22.

FREDONIA.—GRAND OPERA HOUSE (L. N. Starr, manager): Robert McCarre (amateur) 7; poor performance. Amy Lee 13. The Tide of Life 20.

BATAVIA.—DILLINGER OPERA HOUSE (E. J. Dillinger, manager): Eight Bells 6 pleased good house. When Looden Sleeps 19.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Dark.

HATTEAWAN.—OPERA HOUSE (Dater Dibble, manager): McGee, Gadney and McGee, banjoists 19.

WHITEHALL.—MUSIC HALL (H. C. Jillson, manager): The Secret Dispatch 21.

MEDINA.—OPERA HOUSE (Hinchey and Vary, managers): Dark.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Railroad Jack 8; fair audience; performance average. Sousa's Band 7; capacity audience captivated. Rentfrow's Jolly Pathfinders opened for week 10 to From Sire to Son. On the Verge of Ruin, and The Three Musketeers to large houses. Kathryn Kidder 17. Lewis Morrison 19. Harry Glazier 24. Otis Skinner 28.

RALEIGH.—ACADEMY OF MUSIC (R. C. Dixon, manager): Sousa's Band 6; crowded house; band well received. Reaping the Harvest 12; good business; performance excellent. Kathryn Kidder 13. Florodora 22. Otis Skinner 27. Mary Manning March 6. The Casino Girl 8.

DENHAM.—OPERA HOUSE (Harbaur and Pugland, managers): Richards and Pringle's Minstrels 6; good house; performance fair, leaving the Harvest 9; one of the largest and most appreciative audiences of season.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Railroad Jack 6; performance fair; good house. Reaping the Harvest 10 to large and pleased audience.

ASHEVILLE.—GRAND OPERA HOUSE (R. M. Martin, manager): Palmer's Ten Nights in a Barroom 7; good house disappointed. R. D. MacLean and Odette Tyler 17.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Rentfrow's Jolly Pathfinders 3-8; fine business. Reaping the Harvest 13. R. D. MacLean and Odette Tyler 19.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): North Brothers co. 3-8 to fair business. James Neill co. 10. The Christian 11. Daniel Sully 13. Alvin Joslin 21. Charles B. Hanford 25. Madame Modjeska and Louis James 29. The Princess Chic March 3. William Owen 7.——ITEM: Signor Libretti rendered several solos to the delight of the guests of the Masonic Club 6.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Christian 10 to good business; W. S. Hart and Lilla Vane deserve mention, and were well supported. James Neill co. 12. Daniel Sully 13. General Gordon jamnicus Institute of Arts and Letters) 18. Alvin Joslin 19. Charles B. Hanford 22.

MANDAN.—OPERA HOUSE (W. D. Remelly, manager): Ball (local) 3. Alvin Joslin 10. The Denver Express 17. A Man of Mystery 18. A Trip to the Circus 21.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussamen, manager): Dark.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): The Christian 12.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Topsy Turvy Burlesquers 6; clean performance; fair audience. Specialties by Burt Fuller, Harlingford, Hanley and Jarvis, Levine and Alma, and Fanny Lewis worthy of praise. Alden Bass in Peaceful Valley 8 to fair business; one of the hits of season. The star, Gray Towler, William Balfort, Charley Harris, Norman MacDonald, James A. Dickson, Fred Marryman, Polly Stockwell, Leola Rogers, May Anderson, and Effie Gillette very good. For Love's Sake 13. Puddinhead Wilson 14. Miss Twister, 15. The Devil's Daughter 20. The Sorrows of March 1. A Breezy Time 2. A Day and a Night 8.——ITEM: Some of the Peaceful Valley co. spent the afternoon at the home of Tom Mimson correspondent looking over his collection of photos, autographs and old playbills.

WILLIAM H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Rodman, manager; Otto Kliven, business-manager): Dark.——LYCEUM THEATRE (Frank Burt, manager; George W. Stevens, business-manager): The Village Parson proved an inferior attraction 6-8; fair house. Are You a Buffalo seemed to please good houses 9-12.——BURT'S THEATRE (Frank Burt, manager; George W. Stevens, business-manager): The Limited Mail to good business 6-8. Bowling and Davis, accompanied by a few Gatling guns, bronchos and a number of other adjuncts necessary to the production of Buxana's Claim, drew enthusiastic houses 9-12.——EMPIRE THEATRE (T. H. Garsou, manager): The stock co. in The Butterflies 9-15; Harry Glazier, the new leading man, made his first appearance, and was favorably received.——ITEM: Contracts have been let for the new Casino at Lake Erie Park, and the building will be ready by May 15. C. M. EDSON.

DAYTON.—VICTORIA THEATRE (Leo M. Rodman, manager; G. C. Miller, business-manager): E. H. Sothern in If I Were King 6 to large and delighted audience. Henry Miller in D'Arcy of the Guards to fair business; star was ably supported and gave fine production.——PARK THEATRE (Harry R. Fetzer, manager): Dickson and Mustard's Humpty Dumpty 6-8; S. R. O.; the pantomime was popularly received and the specialties were pleasing and artistic. Pique's Baby to fair business 10-12; fair performance.

J. W. WEIDNER.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): King Dramatic co. 3-8 to good business in A Ward of France, Cumberland Gap, The Cherry Pickers, The Deserter, Brothers Jones, and On the Wabash; Lon Bowker, Ralph Phillipos, Helen Grayce, and Emma Carpenter in specialties. Schiller Stock co. 10-15 opened to S. R. O. in The City of New York, and continued to fine business in Monte Cristo, Jesse James, Rosko, The Prince of the Poor, U. T. C., Woman's Shame, and Three Thieves. The Game Keeper 17. The Fatal Wedding 18. Tim Murphy 19. Keystone Dramatic co. 24-27. March 1. Two Little Vagrants 4. A Wise Guy 5. At Cripple Creek 7. The Sham of Life 8.——ITEM: The local lodge of Elks celebrated their ninth anniversary 4 with a social and musicale. Three hundred guests were present.—C. A. Smith, of this place, will erect a handsome theatre at Chester, W. Va., opposite this city. Plans are now in the hands of contractors for bids.—J. Howard Maxwell has been re-appointed as manager of Rock Springs Park for next season.—The East Liverpool Tarquerels will hold a district tournfest and street carnival July 1-5. Five thousand tarquers will participate.—Manager Norris, of the Grand, is on duty again after five weeks' illness.

AKRON.—GRAND OPERA HOUSE (F. K. Allbaugh, manager): A Run on the Bank 5; co. satisfactory; medium house. The Last Sentence 8; co. fair; audience satisfied. The American Girl 10; co. and house good. George F. Hall, Harry Mandil, Frank H. La Rue, Estl Barnett, Oscar C. Andel, Olive Harris, Mae Phillips, Gracie Russell, and Daisy Stanger well received. The Princess Bonnie (local) 11. American Burlesquers 14. Thomas Jefferson 15.——ITEM: The American Girl co. was last seen here Jan. 19, 1897, in the old Academy of Music. The only one of the original cast of that time who is with the co. is Abbie Johnson. At that time she played the part of Twister, and now plays Hon. Laura Derwent.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, manager): Two Little Vagrants 5 failed to please light house. Henry Miller in D'Arcy of the Guards 7 delighted fair house; Henry Miller, Walter Allen, Otis Turner, and Florence Rockwell deserve special mention. Two large houses were pleased with King Dodo 8; rece

CANTON.—THE GRAND (M. C. Barber, manager): The Little Minister 5 to fair business. The Last Sentence 6; good house. West's Minstrels pleased large audience 7. Are You a Mason 10 to capacity; performance very satisfactory. Caught in the Web 12; good business. American Burlesquers 13. Mildred Holland 14. Down and Up 15. Two Little Vagrants 19. Frankie Carpenter co. 20-22.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): The Wrong Mr. Wright pleased good house 6; John Allison, J. Newton Drew, Lyman Wheeler, Charles E. Flynn, A. G. Hockey, George Lewis, Vota Henderson, Maud Allison, Ada Morton, and Florence Marion deserve mention. Dickson and Mustard's Humpty Dumpty 10 to crowded house; liberal applause. Pudd'nhead Wilson 17.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Trunshill, manager): Robert Downing in The Gladiator 7 to good business; performance excellent. Harrison J. Wolfe, J. W. Downing, Lillian Kingsbury, Alberta Converse, and Sadie Bheam deserve mention. A Breezy Time 18. The Wrong Mr. Wright 20. For Love's Sake 24. The Village Parson 27. Jerry from Kerry March 1. Burton's Comedians 3-5. Naughty Anthony 11.

BRYAN.—JONES OPERA HOUSE (MacPhail and Mallery, managers): Sunny South Minstrels (local) 1; S. R. O.; pleasing performance. Kinsey Komedy Ko. 3-8 in A Farmer's Daughter. A Celebrated Case, Uncle Hiram, East Lynne, Under Two Flags, Ten Nights in a Barroom, and Pellcia to fair houses first three nights; rest of week to good business; co. good. Beth Kinsey and Baby Madge deserve attention. A Country Kid 12. John Griffith 14.

MARIETTA.—AUDITORIUM (L. M. Lachs, manager): Lovers' Lane 6; fair audience; superior attraction. York State Folks 10; very large audience; fine attraction. Two Little Vagrants 13. Mildred Holland 22. The Village Parson March 1. The Minister's Son (Usher' Benefit) 4.——(Sons of Veterans' management): All for His Country 11, 12; fair audiences pleased.——(M. G. Seipel, manager): Vogel's Minstrels 8; large audiences; good attraction.

UPPER SANDUSKY.—AUDITORIUM (Dr. R. N. McConnell, proprietor): The Village Parson Jan. 25; good house; excellent performance. Through the Breakers 3 failed to appear. The Volunteer Organist 7 pleased packed house. Burrill Comedy co. 10-12 in Mother and Son, Saved from the Sea, and The Deserter to good business; general satisfaction. Human Hearts 20.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Dorman, manager): Human Hearts 6 pleased S. R. O. house. Walter W. Law, Ed A. McHugh, Billie Simms, and Mary Downs deserve mention. Peaceful Valley 12. Shore Acres 19.——ITEM: Walter W. Law, leading man of Human Hearts co., is an old Greenville resident and received an enthusiastic reception.

ATHENS.—OPERA HOUSE (Charles Slaughter, manager): A Breezy Time 7 delighted fair house. Beckley's Lectures 6-13; good business; audiences pleased. Robert Downing 15. The Village Parson 19. Pope's Baby 27.——COLLEGE AUDITORIUM: Liquid Air Lecture 14.——ITEM: Manager Slaughter and Assistant Manager Guthrie went to Logan 8 to witness the performance of Robert Downing in The Gladiator.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): King Dodo 4 to largest audience of season; performance fine. Ruth Purdue and Charles W. Mayer deserve mention. The Middleman 6 canceled. West's Minstrels 8 to S. R. O.; performance very satisfactory. Billy Van made Mr. Two Little Vagrants 10. The Wrong Mr. Wright 13. Robert Downing 14.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, managers): The Volunteer Organist 5 pleased large house. Pope's Baby 17. Human Hearts 19. The Britton Burglary 20. The Girl from Chili March 6. A Poor Relation 13. The Wall Street Broker Feb. 21 canceled.——ITEMS: Managers Wolf and King went to Prospect 8 to see A Run on the Bank.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Lovers' Lane 7 to good business; excellent co.; beautiful scenery. Louis Randolph, Nora Bankhead, Wm. W. A. Sands, Louise Arnot, Josephine Morse, Isabella Bowman, Lottie Leara, Charles Mackin, Seymour A. Rose, T. J. Jackson, J. E. Darling, and J. H. Swift deserve special mention. At Valley Forge 11.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Are You a Mason (return) 11 to big business. At Valley Forge 15. Frankie Stock co. 17. Mildred Holland in Chimmie Fadden 20. Trocadero Burlesquers 21. Eight Bells 27. Andrew Mack 28.——ITEM: Manager Rook celebrated his twenty-ninth birthday 8. Many presents were given him.

HILLSBORO.—SHERETZ'S OPERA HOUSE (Carl Jettinger, manager): The Volunteer Organist 10 pleased good house; George W. Callahan, J. L. Vicker, J. H. Ferris, George E. Whitman, Redd Rose, Clarence Ferguson, Willie Rose, Laura Stone, Marian Bonnell, and Edith Fulkerson deserve mention. A Wise Guy 11; fair audience entertained.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): A Run on the Bank 4; Charles Penny, Bert R. John, Ella Guise, and the Le Page Sisters, with Edna Leach, deserve praise; good audience. East Lynne 10; large house; very poor co. The Game Keeper 18. The Merchant of Venice 22.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): The Volunteer Organist 14. At Valley Forge 17. Midnight in Chinatown 19. The Runaway 21. Ethel DeVere co. 24-March 1. The Merchant of Venice 5. White's Faust 10.——OPERA HOUSE (James L. Smith, manager): Keene, magician, 12.

BELLEFONTAINE.—STEWART'S OPERA HOUSE (W. J. Stewart, manager): At Valley Forge 5; good house; performance pleasing. Faust 6; crowded house; production unsatisfactory. The Wrong Mr. Wright 13. A Breezy Time 19. For Love's Sake 25. Pudd'nhead Wilson March 1. Naughty Anthony 6. At the Old Cross Roads 18.

FINDLAY.—MARVIN OPERA HOUSE (John Marvin, Jr., manager): King Dodo 7; immense audience delighted; Charles Meyers and Edith Hutchins scored. Pudd'nhead Wilson 11 to medium business; performance greatly pleased; William S. Gill, William Calvin, and W. F. Gaskell divided honors. Jefferson De Angelis 18. A Wise Guy 19.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McCabe, manager): Ollie Abbottson co. 6-8 in My Oriental Friend, The Doctor's Warm Reception, A Wise Girl, and A Bachelor's Housekeeper to fair business. Peaceful Valley 10; excellent performance; good house. Alice Dean and Polly Stockwell divided honors. A Poor Relation 13. Keller 24.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Hamilton, manager): The Raymonds, hypnotists, drew well 5-8. Down and Up pleased fair audience 10. Rudolph in Chinatown 12. Banana's Claim 13. For Love's Sake 17. The Crystal Slipper 18. Pike County Folks 21 canceled.

NEWARK.—AUDITORIUM (J. R. Bamberger, manager): Are You a Mason 5 drew fair house; scenery and costumes good; co. fair. White's Faust 7 drew large and pleased audience. Raygood, magician, 12-15. The Wrong Mr. Wright 17. Two Little Vagrants 18.

WOODSFIELD.—TWIN CITY OPERA HOUSE (Simms and Rale, managers): Ottumwa Quartette 7; large and appreciative audience. Bachmayer's Orchestra (local) 10; large audience pleased. Liberty Farm 14. Robert Downing 17. Mildred Holland 18.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, managers): Si Plunkard 3; good business; fair; co. seldom Stenson co. 6-8. Plays: Lady Audley's Secret, The Wild Cat, and The Magic of the Mine to fair business; co. satisfactory. Keene, magician, 11. The Volunteer Organist 13. Amy Lee 15.

MASSILLON.—NEW ARMORY (William R. Lippet, manager): Caught in the Web 11; good performance; fair audience. Thomas Jefferson 14. The Gypsy Crone 18. Two Little Vagrants 21. A Wise Guy 25. At Oriole Crest March 8. Mildred Holland 14. A Poor Relation 19.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): The Wrong Mr. Wright 8; fair business; satisfactory performance. Ollie Abbottson Comedy co. 10-12 in My Oriental Friend, The Doctor's Warm Reception, and A Bachelor's Housekeeper to good business; audience pleased. A Wise Guy 13. Vogel's Minstrels 17.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): Reginald Blair in Peg Woffington Jan. 21 to capacity. White's Faust 4 to good business. The Little Minister 7 to fair house; co. all good. Reginald Blair is a great favorite here, having spent a season at this place with a Shumway stock co.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutler, manager): Two Little Vagrants 7 pleased large audience. Faust 10; poor business; fair co. The Wrong Mr. Wright 12; fair business; good co. The Britton Burglary 24.

URBANA.—CITY OPERA HOUSE (Elvin and Van Gatron, managers): Uncle Hez 6 and Knobs o' Tennessee 7 to fair business; performances well received. At Valley Forge 10; good house; excellent production. Mildred Holland 11. White's Faust 20.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutler, manager): T. M. S. C. Minstrels (local) 5 to large audience. Two Little Vagrants 8 failed to please fair house. White's Faust 11. The Wrong Mr. Wright 14. Mildred Holland 26.

LORAIN.—VERBECK THEATRE (George H. Verbeck, owner): The American Girl 6 pleased fair audience. The Little Minister 8; good business; fair performance. Golden Stenson Brothers 13-15.——WAGNER OPERA HOUSE (C. G. Knapp, manager): Dark.

MARION.—GRAND OPERA HOUSE (Charles E. Harsh, manager): The Volunteer Organist 11 pleased fairly well. Caught in Chinatown 12. Banana's Claim fair audience, laughable in Chinatown 13. Rudolph in Chinatown 14. Banana's Claim 15. For Love's Sake 17. The Crystal Slipper 18. Pike County Folks 21 canceled.

NEWARK.—AUDITORIUM (J. R. Bamberger, manager): Are You a Mason 5 drew fair house; scenery and costumes good; co. fair. White's Faust 7 drew large and pleased audience. Raygood, magician, 12-15. The Wrong Mr. Wright 17. Two Little Vagrants 18.

WOODSFIELD.—TWIN CITY OPERA HOUSE (Simms and Rale, managers): Ottumwa Quartette 7; large and appreciative audience. Bachmayer's Orchestra (local) 10; large audience pleased. Liberty Farm 14. Robert Downing 17. Mildred Holland 18.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, managers): Si Plunkard 3; good business; fair; co. seldom Stenson co. 6-8. Plays: Lady Audley's Secret, The Wild Cat, and The Magic of the Mine to fair business; co. satisfactory. Keene, magician, 11. The Volunteer Organist 13. Amy Lee 15.

MASSILLON.—NEW ARMORY (William R. Lippet, manager): Caught in the Web 11; good performance; fair audience. Thomas Jefferson 14. The Gypsy Crone 18. Two Little Vagrants 21. A Wise Guy 25. At Oriole Crest March 8. Mildred Holland 14. A Poor Relation 19.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): The Wrong Mr. Wright 8; fair business; satisfactory performance. Ollie Abbottson Comedy co. 10-12 in My Oriental Friend, The Doctor's Warm Reception, and A Bachelor's Housekeeper to good business; audience pleased. A Wise Guy 13. Vogel's Minstrels 17.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): Reginald Blair in Peg Woffington Jan. 21 to capacity. White's Faust 4 to good business. The Little Minister 7 to fair house; co. all good. Reginald Blair is a great favorite here, having spent a season at this place with a Shumway stock co.

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WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): Second Regiment Band Benefit Concert to their former leader, Mr. Schminke, 12; proceeds $150. Human Hearts 18. Keller 28.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Pudd'nhead Wilson 13. A Wise Guy 17. Frou Frou 20. The Girl from Chili March 3. The Merchant of Venice 5.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Elmer Sells, manager): Bostonia Sextette 8; full house satisfied. Jerry from Kerry 10 to fair business. The Brixton Burglary 21.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Peaceful Valley 10; good performance; fair business. Alden Bass and Polly Stockwell deserve mention. Pudd'nhead Wilson 18.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): The Last Sentence 7; good house and co. Mildred Holland 15. Two Little Vagrants 22. Robert Downing 24. White's Faust 28.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Down and Up 6 to good business; performance satisfactory. American Burlesquers 15. A Wise Guy 19.

ALLIANCE.—OPERA HOUSE (J. C. Craven, manager): The American Girl pleased fair audience 8. Down and Up 17. Powhatan 22. Caught in the Web 24. The Secret Enemy 28.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): A Royal Prisoner 8; good business. Lovers' Lane 11 pleased fair house. At Valley Forge 13; big house; performance good.

CORNING.—MONAHAN OPERA HOUSE (John Monahan, manager): Robert Downing in The Gladiator 5 pleased good audience. A Breezy Time 6; crowded house; good co. Jerry from Kerry 18.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): The Filp Mr. Flop 7 failed to appear. Perry Comedy co. 12; good house pleased. Caught in the Web 14.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Down and Up 12; fair audience and co. For Love's Sake 20.

KENT.—OPERA HOUSE (D. H. Green, manager): The Volunteer Organist 15. The Merchant of Venice March 4.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): Burrill Comedy co. 6-8 pleased fair audiences. Pudd'nhead Wilson 12. For Love's Sake 15.

BOWLING GREEN.—GRAND OPERA HOUSE (A. W. Rudolph, manager): Midnight in Chinatown 10 pleased good house.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): The Filp Mr. Flop 8; full house; fair performance. Caught in the Web 17.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): A King's Rival 7; fair house; excellent performance. White-Spear Comedy co. 10-15.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): A Breezy Time 17. Robert Downing 18.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Down and Up 11; good performance; poor house. For Love's Sake 18.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): The Volunteer Organist 13. Minstrels (local) 14, 15. At Valley Forge 19.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): A Wise Guy 8 to fair house; co. below average.

MINERVA.—OPERA HOUSE (W. E. Russell, manager): Dark.

OKLAHOMA TERRITORY.

ENID.—OPERA HOUSE (J. S. Shoemaker, manager): An Enemy to the Queen 3; good business and performance. My Friend from Arkansas 5; fair house; good co. Too Rich to Marry 27.

GUTHRIE.—BROOKS' THEATRE (J. M. Brooks, manager): John Arthur in Hamlet, Virginius, and An Enemy to the Queen 10-12; excellent performances; good houses.

PONCA CITY.—CHASE'S OPERA HOUSE (M. Chase, manager): The Star Boarder 5 to good business. My Friend from Arkansas 7; excellent co.; fair business.

KINGFISHER.—GRAND OPERA HOUSE (C. P. Wickmiller, manager): The Star Boarder 8; good co.; fair house. Slayton Stock co. 13.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): My Friend from Arkansas 8 to full house. The Star Boarder 13. Slayton Stock co. 14.

OREGON.

BAKER CITY.—BAKER OPERA HOUSE (I. H. McCord, manager): At Valley Forge 7; full house; performance good. Enoch Arden Concert co. 17 (auspices K. of P.). The Eleventh Hour 19.——ITEM: George Baker sent in his resignation as manager of the Baker Opera House recently. The co. appointed Isaac H. McCord manager. He is one of the stockholders.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Della Pringle co. Jan. 31-1; fair houses and performances. Plays: The Struggle for Life and Faust. Co. was tendered banquet by the Elks. At Valley Forge 6. A Guilty Mother 13. The Eleventh Hour 20.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): For Her Sake Jan. 31; good business and performance. Human Spiders March 4. The Pride of Jennico 5. In a Woman's Power 13. The Christian 21. The White Slave 22.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): The Swiss Bell Ringers captivated large house 6. Grace George in Under Southern Skies drew banner house of season 10. Star made very favorable impression and was supported by exceptionally clever co.; scenery excellent. Payton Concert co. 14. Robert B. Mantell 15. Our New Minister (return) 18. Dot Karrol co. 20-22.——ITEMS: Manager Quirk has placed six chemical fire extinguishers in the Grand.—During a recent snow storm Grace George had a novel ride, going from Syracuse to Oswego on an engine which plowed its way through the snow, opening the way for the passenger train containing the co. that followed.—The Clerks' Club, of Ashland, are rehearsing a minstrel performance.—William Reese, of Ashland, has secured a position as electrician at the Grand.—Henry F. Dixie, of New York, has been awarded the contract to renovate the old Armory at Scranton for a vaudeville house.—The Lafayette Post Minstrels at Easton 8 netted a neat sum.—The Darktown Minstrels will be produced in the Hughesville Opera House 13.—Captain Rackett was given by amateurs at Phillipsburg 8. Fred T. McIntyre, of Pottsville, has gone to New York, where he will head a school of hypnotism.—John L. Sullivan's U. T. C. co. did the act of Hiking, swinging over the ice in realistic fashion on the Princeton, N. J., streets 6. While the co. was on parade the Princeton students, armed with snowballs, made war on the actors and finally broke up the parade.—Vaudeville managers from Trenton, Asbury, New Brunswick, Bound Brook, and other places held a meeting at the Parlor Theatre, Phillipsburg, N. J., 6 for the purpose of extending their circuit.—Edmund D'Otis, booked at the Grand 11, failed to appear.

R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Hansmann, manager): Charles Leyburne's co. 6-8; good and pleased houses. Plays: An American Heiress, A Man of Mystery, Reaping the Whirlwind, Chattanooga in '61, The Little Vivandiere, and The Counterfeiters. Emma Bunting scored. Human Hearts deserved better house 10; audience delighted. Eulalia Bennett deserves mention. The Britton Burglary 11; fair business; clever performances. Will T. Clark and Ann Leonard deserve mention. Dr. Newell Dwight Hillis lectured to large house 12 (Pottsville Lecture Association). Our New Minister (return) 13. The Penitent 14. Robert B. Mantell 17.——ITEMS: Choral Society of Lebanon, H. H. Berg, conductor, will sing Elijah April 24, with the Boston Festival Orchestra.—Charles Leyburne was robbed of $250 by a pickpocket while here 8.—Manager and Mrs. Fred Allen, of Norristown, spent 9 here. Mr. Allen engaged John Ellsler, late of Side Tracked co., as stage-carpenter, and Nicholas Brownmiller as property man.—Lillian Weston, of Human Hearts co., spent 10 with her parents at Port Clinton.—Maude Hillman co. gave first performance of Uncle Sam in South Africa here 1. GEORGE R. STICHTER.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): Joseph Murphy in Kerry Gow 6; big house pleased. Grace George in Under Southern Skies delighted capacity house 7; staging elaborate; Frank R. Hatch, Albert Traverse, Carl Ekstrom, Grace Henderson, Maude Durand and Virginia Gibadon scored. Ward and Vokes in The Head Waiters pleased big houses 8. George Sidney, Joe Kelly, Margaret Vokes, and Lucy Daly deserve mention. James O'Neill, supported by excellent co., in Monte Cristo 10; big business. The Penitent 11; poor performance; fair business. Robert B. Mantell pleased large houses in Hamlet and Othello 12, 13. Maria Booth Russell and W. J. Brown divided honors with star. Up York State 15. Leon Herrmann 18. San Toy 20. J. H. Stoddart 22.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): Jessie Sawtelle co. 3-8; excellent co.; good specialties. Plays: last part of week: A Wife's Honor, A Country Courtship, The Queen of Chinatown, and The Village Blacksmith. May Fiske co. 10-15; good co.; large audiences; first-class specialties, including Mrs. General Tom Thumb and Count and Baron Magri. Plays: The Charity Girl, For Wednesday, Under Two Flags, The Gold King, Nell Gwynn, The Little Magnet, In California, and My Husband's Friend. Harris Brothers' co. 17-22.——ARMORY (Fred C. Hand, manager): Padereweski 24.——ITEMS: Grace George gave a benefit performance for the Elks 7.—Work on the new Dixie Theatre will be pushed at once. It will have a seating capacity of 1,000, and will be under the management of Henry F. Dixie.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Aubrey Stock co. closed satisfactory week 8; co., headed by Franklyn Mundell and Ethel Clifton, is good; clever specialties by Billy Walsh, Leah Starr, and Maud Kellett. Plays: In the Palace of the Czar, Under Two Flags, Devil's Island, The Fire Patrol, Money Mad, Lost in New York, Camille, A Child of Fortune, and An Irish-American Cousin. Are You a Mason 10 to fair business; performance enjoyable. Clover Club Minstrels (local) 12; first-class performances; packed house; benefit of Allentown Hospital. Theatre beautifully decorated and performance an agreeable surprise. The afterpiece, A Night in a Police Court, a satire on our local government, was written by C. W. Weiser, editor of the "Morning Call" (local) and was successful. Robert B. Mantell 20. Martin's U. T. C. 21. Jess of the Bar Z Ranch 22. Herbert Kelcey and Effie Shannon 25. At Cripple Creek 24.——ITEMS: Robert Burdette (Y. M. C. A. Course) 11 failed to appear.—Annie Oakley, the celebrated rifle shot, took part in a live bird shoot at the Duck Farm Range 13. She has not yet fully recovered from injuries received at the wreck of Buffalo Bill's Show in South Carolina last Fall and has decided not to travel any more. Miss Oakley is the guest of Mr. and Mrs. Joe Hart, of this place.—Manager John D. Mishler was here 10. He is organizing a stock co. with a capital of $75,000, to build a new theatre at Harrisburg, Pa.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Himmelein's Ideals closed successful week 8. A Bunch of Keys 10 pleased fair house. Madelyn Marshall, Linda Sanger, and Billy Barlow did well. N. C. Goodwin and Maxine Elliott in When We Were Twenty-one 11 delighted packed house. Neil O'Brien, J. R. Cranford, F. H. Tyler, Fred Tilden, and Florence Haverlotch deserve mention. Are You a Mason 12; fair co.; good business. The Britton Burglary 13; capable co., including William Sellery, Joseph Bailey, Will T. Clark, Anne Leonard, and Nellie Butler; fair house. An American Gentleman 14. Whitney's Minstrels 15. Thomas E. Shea 17-22. Oriental Burlesquers 24. Green Room Club (local) 25. Sky Farm 26.——ITEMS: Old Dan Tucker 15 failed to appear.—Captain John B. Peoples, manager of Woolworth Building Roof-Garden, spent 3-8 in New York on business.—Yeates Street Opera House to large house 10.—The Elks held their annual social session at Hotel Rossmere 10; nearly 200 attended. Music was furnished by Stork's Orchestra.

WILKES-BARRE.—THE NESBITT (Burgunder and Coons, lessees): Joseph Murphy in Kerry Gow 7; big business; good co. Grace George in Under Southern Skies 8; good audience pleased. Sarah Cowell Le Moyne in The First Duchess of Marlborough 10; fair house; strong co. Robert B. Mantell in Hamlet 11; good house and production. The Penitent 12; poor house; co. fair. Up York State 14. Adelaide Thurston 15. Leon Herrmann 18. San Toy 19. J. H. Stoddart 21.——GRAND OPERA HOUSE (Burgunder and Coons, lessees): Carner Stock co. closed successful week 8. Plays last half: Outwitted, Trapped by Treachery, The French Spy, and Wicked London. Sawtelle Dramatic co. 10-15; good business; clever co. Ste Hassan Ben Ali's Royal Arabian Acrobats, as an extra attraction, proved a strong drawing card. Plays: The Angel of the Alley, The Queen of Chinatown, A Country Courtship, and The Golden West. May Fiske co. 17-22.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Happy Hooligan 7 pleased big house. Frankie Stock co. opened for week 10 in The Garrison Girl. Other plays: My Friend from India, Pawn Ticket 210, Shelter Bay, The Strange Adventures of Miss Brown, Forty-nine, An American Princess, The Sunshine of Dover Locks, and A Child of Fate; business good. Jess of the Bar Z Ranch 17. Trocadero Burlesquers 18. An American Gentleman 21.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, manager): Watson's American Burlesquers 11, 12 satisfied S. R. O. audiences. Lovers' Lane 14. Bennett and Moulton co. 17-22.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): Lander's Stock co. 6-8; fair houses and co. The Gamekeeper 11 pleased big house. Mothe 14. Keene, magician, 17. Countown 400 20. Local benefit 22.——ITEMS: Susanna Norwood, late leading woman of the Gilbert-Hoeffler co., slipped on the icy sidewalk at Vandergrift, Pa., 7 and dislocated her ankle. She was brought to the Kittanning General Hospital, where she is progressing favorably.—Mrs. C. W. Park, wife of Manager Park, now has charge of the Opera House orchestra, and is proving herself amply able to fill the position.

HARRISBURG.—GRAND OPERA HOUSE (N. Apsell, manager): Are You a Mason to good business 6. Side Tracked 7 to fair houses; clever co. A Bunch of Keys 8; fair and appreciative audiences. Thomas E. Shea, with good co., opened for week 10 to S. R. O., and continued to good business. Plays: The Voice of Nature, Dr. Jekyll and Mr. Hyde, Slaves of Sin, The Man-o'-War's Man, The Bells, Sydney Carton, The Pledge of Honor, and At Hell Gate. Oriental Burlesquers 17, 18. An American Gentleman 19. Jess of the Bar Z Ranch 20. Kindergarten 21, 22.

BROOKVILLE.—BELVEDERE OPERA HOUSE (A. P. Way, manager): Robert B. Mantell in Hamlet 6 pleased large audience. Vallamont Stock co. opened 10 in A Secret Marriage. Other plays first half of week: A Night at the Play and Woman Against Woman. Lovers' Lane 18. Hogan's Alley 22. Little Trixie 25. African Boy Choir 27.——ITEMS: Robert B. Mantell met his old classmate, Rev. Dr. Conway, here.—Manager Way attended the Elks' annual banquet at Du Bois 5.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Becker, managers): The Thespians (State College) 6 to small but pleased audience. Robert B. Mantell in Othello 7 to good audience; excellent co. Sarah Cowell Le Moyne in The First Duchess of Marlborough 8; large and enthusiastic audience; superb stage settings. Huntley-Harris Stock co. 10-15. Plays first half of week: An Innocent Sinner, The World, For Liberty and Love, and The New Dominion; good and pleased audiences. The Penitent 20.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Kouns, manager): The Brixton Burglary 7; fine co.; fair business. A Trip to Buffalo 8 pleased very good houses; fine specialties. Human Hearts 12; large and appreciative audience. Side Tracked 24.——ITEM: Owing to a misunderstanding The Brixton Burglary co. were obliged to cancel their date at Middletown, Pa., 8, and remained in Pottstown. They attended the performance of A Trip to Buffalo as the guests of the management of the co.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): A Night in Chinatown 7 to good business; performance fair. Leyburne's Ben Ton Ideals 10-15 opened to S. R. O.; strong co. Emma Bunting deserves mention. Plays: The Princess of Patches, A Man of Mystery, Reaping the Whirlwind, An American Heiress, Chattanooga in '61, The Counterfeiters, and The Little Vivandiere; business continued good. Our New Minister 17. Across the Desert 21.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Smith O'Brien in The Game Keeper 8 to good house. A Royal Prisoner 11 pleased fair audience.——ITEM: A number of friends saw Alphonsus L. Smith depart for New York 11. From that city he sails 12 for Paris as excursion agent of the Barnum and Bailey Circus. Mr. Smith is well known here and has had considerable experience in both circus and theatrical business.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Si Plunkard 6; big house pleased. The Great White Diamond 9; fair attendance; good co. Mildred Holland in The Power Behind the Throne 11 to S. R. O.; star received many curtain calls. Hearts of the Blue Ridge 12; average house; capital co. Quo Vadis 14. Keene, magician, 15. The Gypsy Crone 17. Ethel DeVere co. 18-22. Victor Herbert's Pittsburg Orchestra 24.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Mrs. Dane's Defense 6; small audience; very good performance. Human Hearts 7 pleased poor house. Gibney-Hoeffler co. opened 10 for week to S. R. O.; performances good. Plays first half of week: The Woman in Black, East Lynne, The Sign of the Crucifix, Down in Maine, The Prince of Liars, and A Child of the Night to continued good business. The Pantzer Trio made hit.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geninger, manager): Whitney and Knowles' Quo Vadis 7, 8; packed houses pleased. Helen Ware, Rose Marston, Laurel Ross and Edwin C. Gallagher deserve mention. Kline Dramatic co. 10-15 in A Ward of France, Cumberland '61, East Lynne, and The Cherry Pickers; good houses. Helen Grayce, Georgie Whitaker, George E. Fisher, and Lon Beasley good. Bennett and Moulton co. 24-March 1.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fish, manager): Record Stock co. 10-15 in The Senator's Daughter, A Woman's Revenge, East Lynne, Camille, The King of Rogues, La Belle Marie, A Daughter of Cuba, The Man from Kokomo, and The Parlor Match; good houses and co. Countown 400 19, 20. Hogan's Alley 24. Little Hawkey 28. Knobs o' Tennessee March 5. Caught in the Web 11. Peck's Bad Boy 19.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, manager): A Bunch of Keys 3; large house; good performance. When Looban Sleeps 5 pleased capacity house. Hon. J. W. M. Hamm lectured to large house 8. Campbell's Circuit Stock co. in Moths 10 pleased fair audience. A Royal Prisoner 14. The American Girl 17. Knobs o' Tennessee 20. Down and Up 22.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Quo Vadis 5; fair business and performance. Grimes' Cellar Door 6 pleased big house. Van Dyke and Eaton co. opened for week 10 to good business. The American Girl 20. White's Faust 22. The Wrong Mr. Wright 24. Two Little Vagrants 27. A Run on the Bank 28.——CITY OPERA HOUSE (S. H. Sackville, manager): Dark.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Bennett and Moulton co. 10-15 in A Daughter of the South, Dangers of New York, and The Queen of Chinatown to large and appreciative audiences. Theodore Burlesquers 17. Jess of the Bar Z Ranch 18. Millar Concert 19. Central Pennsylvania Band 20. The Penitent 21. An American Gentleman 22.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): A Trip to Buffalo was repeated 6 and pleased good house. Swiss Bell Ringers 7 (Popular Concert Course); pleasing concert; fair audience. Grace George in Under Southern Skies was well received 11 by S. R. O. audience; scenery best of season. Ben Ten Stock co. 17-22. Louis Mann and Clara Lipman 26. Our New Minister 28. March 1.

FREELAND.—GRAND OPERA HOUSE (G. J. McMenimen, manager): A Trip to Buffalo 7; good performance and house. Bernie Bowers, George E. Beban, Marty O'Neill, Bertie Fowler, and Fanny Daboll deserve mention. Swiss Bell Ringers 8 to crowded house. The Fast Mail 10; fine scenery; poor co. Our New Minister (return) 11 deserved better house.——ITEM: Manager McMenimen's mother died 9.

BELLE VERNON.—PEOPLE'S THEATRE (M. S. Hummel and Co., lessees; Elton Hombel, manager): Conroy, Mack and Edwards co. 2-8 in Dangers of New York, On the Mobile, and In Indiana last half of week to good business; performances first-class. Conroy, Mack and Edwards, Fred May, and Bob Bolinger deserve mention. Grimes' Cellar Door 12. Hearts of Cuba 13, 14. The Filp Mr. Flop 19.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): The Fast Mail 7; fair audience; performance good. Hogan's Alley 11; excellent performance; fair business. Sybil Sammers Concert co. 19. Leon Herrmann 20.——ITEM: Evan H. Roberts, a local tenor of renown, has been engaged for Stauner's Crucifixion, to be sung at Reading on Good Friday.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appell, lessee; Fred W. Allen, manager): Creston Clarke 6 pleased fair audience. Side Tracked 7 pleased large audiences. An American Gentleman 9 and appreciative audiences. Theodore Burlesquers 10 canceled. Krieger, magician (Y. M. C. A. Course), 10 to large audience. Are You a Mason 13. A Bunch of Keys 15. Gibney-Hoeffler co. 17-22.

KANE.—TEMPLE THEATRE (Cohn and Durham, managers): Mildred

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Arthur BORANI

The Season's Hit as Weary Waggles in Foxy Grandpa

Now Playing at the 14th Street Theatre, New York City.

Arthur Borani, as Weary Waggles, made the biggest kind of a hit.—AMERICAN, Baltimore.

One of the features of the performance was the work of Arthur Borani, who made a tremendous hit.—TELEGRAM, Worcester, Mass.

Arthur Borani, as a tramp, had an ovation.—EXPRESS, Buffalo.

The Tramp impersonation of Arthur Borani serves to interest the audiences tremendously.—REVIEW, Buffalo.

An unusually agile acrobat, Arthur Borani, in a Tramp make-up, scored a well deserved hit for some exceptionally remarkable feats.—POST, Washington.

The work of Arthur Borani is one of the features of the show.—OHIO STATE JOURNAL.

Arthur Borani did acrobatic stunts and impersonated a weary vagrant, to the delight of the audience.—CITIZEN, Columbus.

Arthur Borani is a very good comedian—DAILY NEWS, Chicago.

Arthur Borani was indeed very good as Weary Waggles.—HERALD, Peoria.

The best of the specialties are the clever acrobatics of Arthur Borani, in the guise of a Tramp.—DAILY GAZETTE, Chicago.

Arthur Borani is an excellent acrobatic Tramp.—HERALD, Chicago.

The specialty of Arthur Borani as a Tramp is really very clever.—JOURNAL, Chicago.

The Tramp representation of Arthur Borani is a living reproduction of the Actual Tramp. His work in the character of Weary Waggles is far above the average, and some of his turns were difficult and rare.—THE STATE, Columbia.

Arthur Borani as Weary Waggles was a genuine producer of genuine laughter.—TIMES, Chattanooga.

The best of the specialties is Arthur Borani, in the guise of a Tramp.—CHRONICLE, Chicago.

The Tramp representation of Arthur Borani was the real thing.—PRESS, Augusta, Ga.

Arthur Borani, as the Tramp, was exceedingly clever.—NEWS, Galveston.

The work of Arthur Borani, in the rôle of Weary Waggles, the happy Tramp, was of the highest order.—MORNING NEWS, Dallas.

Arthur Borani contributed good sport as Weary Waggles.—PRESS.

William J. Cale

Telegraph your address quick to

JAMES HENRY, Walnut St. Theatre, Cincinnati, O.

THE BROOKLYN STAGE.

SATURDAY, Feb. 15.

A week of fairly good business ruled at the majority of the houses, with one or two exceptions, the Lincoln Day matinee helping matters out materially. At one place in particular a popular star would have fallen hard from the former average had it not been for the welcome double "take" of Wednesday.

The Amphion had but few vacancies and those far between, 'Way Down East drawing with all the strength of a novelty. The Liberty Belles are next due, after them that sterling favorite, J. H. Stoddart, making his first local appearance in The Bonnie Brier Bush.

Joseph Holland, ably supported by Morgan Coman and Charles Bainbridge Bell, easily made Virtue Is Its Own Reward the most notable and interesting exhibit of the Orpheum's bill, which also included James O. Barrows in Love and Gymnastics, in which one-act farce he was assisted by Grace Griswold, John Lancaster, and Agnes Carlton. Other features comprised Bedini and Arthur in comedy juggling, Ed. Latell, musical comedian; Parros Brothers, balancers; Zelma Rawston, male impersonator; Mason and Francis in Seth Hathaway's Visit; Loris and Altena in sensational arrow shooting; Ned Wayburn's Gainsborough Octette (which at the Monday matinee did their act in street costume); Raymond and Caverly, German knockabouts, with the vitagraph in conclusion. Manager Percy Williams next announces Digby Bell, the Four Otts, Amelia Stone, Brothers Damm, Lillie Western, Rudinoff, Mr. and Mrs. Sidney Drew, Peter Baker, Hacker and Lester, also the Onlaw Trio.

For several seasons May Irwin has so timed her Brooklyn visit as to strike the Montauk for Washington's Birthday week, and this has constituted an important factor toward her local success, and but a few years ago, in following right upon the heels of William Gillette, that jolly comedienne surprised herself and all interested by taking double the receipts that had been apportioned to Secret Service the week preceding. This year Miss Irwin, coming earlier, and with a production from which the bloom of novelty has long been rubbed, did not fare so well; but in the approaching date at the Amphion The Widow Jones will undoubtedly prove a better winner, as it has been less frequently seen in that section. David Warfield and The Auctioneer is the next Montauk booking, with Dan Daly and The New Yorkers for Feb. 24.

Notwithstanding the frequency with which Clayton White and Marie Stuart have presented Dickey to Brooklynites, that roaring farce was to the fore in favor and merited esteem at Hyde and Behman's, where George Thatcher with an alleged new monologue, caught numerous and deserved laughs with material far from new. Nat Haines, in conjunction with Will Vidocq, proved his continued power as a gloom dispeller; Lizzie B. Raymond, after a long absence, sang some new selections in a stunning toilette; Mudge and Morton's musical act is on novel lines and easily leads in favor; the Sisters Coulson contributed their familiar dancing turn; Gorman and Keppler excited interest with their act through the good looks, chic and general cleverness of the little girl, who, by the way, has increased in size considerably since last season. Others in evidence were Bryan and Nadine and Swan and Bambard. Manager Henry W. Behman next offers Mabel Sisson and May Stewart, Jack Norworth, Buoman and Adelle, Wright Huntington, Stanley and Crawford, Florence Bindley, Sullivan and Pasquelena, Rita Redmond, also Avery and Hart.

In Old Kentucky demonstrated its continued value by crowding the enormous capacity of the Folly ten times during the current week. Monday's two performances were for the benefit of St. Catherine's Hospital, which profited over $2,000 thereby. Manager Bennett Wilson next has McFadden's Row of Flats on view, and after that Emmet and Gilson in The Outpost.

An immeasureably better production is McFadden's Row of Flats this year over that of last season, the result being that the Grand Opera House had a capacity attendance beginning with Tuesday. The presentation gains much from the presence of the versatile, painstaking and all round clever Katie Rooney, whose husband, the accomplished musician, John Harding, adds much to the musical end by his masterly grasp on the orchestra as its leader, and his facile and brilliant piano accompaniment. Young Billy Barry's name also lent local interest to the engagement, but truth compels the statement that beyond that he did not make his presence felt. Manager Lewis Parker next bills In Old Kentucky, and follows that with David Higgins and Georgia Waldron in Up York State.

The best week that the Gayety has yet had under its new policy was that with The Bowery Burlesquers.

Al. W. Martin's Uncle Tom's Cabin production at the Bijou, save for the absence of notable names, was a far more satisfying presentation in every particular than the recent much vaunted Brady performance of the same play at other local houses this season. J. K. Emmet and Lottie Gilson will next exploit The Outpost here, and Manager Nick Norton, who, it is hoped, will be on deck again by Thursday next, will show On the Suwanee River for the week after.

James J. Jeffries, with his brother as sparring partner, in conjunction with The Trocadero Burlesquers, had a duplication of their record business week at the Star over at the Unique, where Manager Frank B. Carr underlines The Utopians.

The announced appearances of Florizel Reuter, the boy violinist, and Lucy Gates, soprano, at the Academy of Music on Friday evening did not take place. Indisposition of the boy was the excuse.—The *Eagle* some days ago, in commenting on the management of the Montauk, with sympathy expressed its regret that that house, owing to existing conditions, was compelled to take what was offered it, and to also submit to unlooked for and sudden shifting of dates. Mrs. Sinn-Hecht will, in to-morrow's *Eagle*, controvert the above statement, and in denial thereof announce her attractions, as follows, for the nine weeks between March 3 and May 12; Anna Held, Virginia Harned, Annie Russell, Blanche Bates, Florodora, Maid Marion, Rogers Brothers in Washington, and Otis Skinner. It is probable that the above list will undergo changes as fully as did that published in September, which at that time purported to be an absolute list of features and dates to New Year's.—James R. Adams, the widely and favorably known pantomime clown, will be seen at the Academy of Music on Friday and Saturday afternoons in his fairy tale production, Protecta. Mrs. Adams, who first came to this country in support of Adelina Patti, and for many years was in active partnership with her husband, has for months been incapacitated by rheumatism, which her physicians now pronounce chronic, and state that she can never again be seen upon the stage.—The Brooklyn Lodge of Elks propose giving one of the largest theatre parties on record, and to that end have bought the entire house of Weber and Fields' performance of Hoity Toity at the Academy of Music on Thursday night, May 1. Their purchase includes every thing, even the top gallery and general admissions, so that none but their invited guests will be present. JUSTAND FAIR.

IN OTHER CITIES.

(Received too late for classification.)

BUFFALO.

There were several novelties produced at the local theatres 10-15, among them being A Royal Rival, Eben Holden, and The Gypsy Cross, each play presenting a new star to Buffalo. William Faversham gave A Royal Rival at the Star Theatre 10-12, and was well received by good houses. Mr. Faversham, as Don Caesar de Bazan, added to the good impression made here two years ago as Lord Algy. Isabelle Irving, as Marita, the dancing girl, formerly played by Julie Opp, was refined and sympathetic. Edwin Stevens, as the Prime Minister, was excellent. Claire McDowell, as Pedro, the boy, showed marked dramatic temperament, and sustained the trying part with more than ordinary intelligence.

The Star's offering 12-15 was Eben Holden, with E. M. Holland in the title-rule, that he played very ably. The play, however, did not suit the fancy of local theatregoers, and only fair business resulted. Good work was done by Lucille Flavin as Hope Bower and J. H. Bradbury as Tip Taylor. R. H. Sothern 17-19. Julia Marlowe 20-22.

The Lyceum's attraction 10-15 was Across the Pacific, and the well-known melodrama drew its usual good houses, and proved a first-class entertainment of its kind. Harry Clay Blaney had the house with him through his many adventures, and did full justice to the part of the brisk photographer. During the performance pleasing specialties were introduced by Kittie Wolf and Johnny Williams. Right Bells 17-22.

The Teck offered The Dairy Farm 10-15, and this excellent rural play received deservedly good patronage. The co. was excellent throughout. Mac M. Barnes portrayed Squire Hurley to the life, and Sarah Ward, as his sister, was also very natural, and Paul Taylor, as the bashful John Sparmly, was extremely amusing. The singing of Helen Laddington in Act II was greatly enjoyed. An Actor's Romance 17-22.

At the Academy 17-19 Manager Sterling brought forth his new star, Alma Doerge, in The Gypsy Cross. Miss Doerge's work in The Burgomaster and later in vaudeville established her as a great favorite in Buffalo, and hence her friends were out in goodly numbers to see her in a stellar role. The plot of The Gypsy Cross is laid in Holland, and the story is woven around the theft of the daughter of Count Freylinghuysen, who afterward becomes the Dutch dancing girl. Miss Doerge as the dancing girl has ample opportunity to display her talents as a little Dutch maiden, and played the part skillfully. Her singing of a lullaby in the second was inimitable, and her wooden-shoe dancing and cake walk elicited hearty applause. Other excellent specialties were introduced by Henry Hanscomb and Florrie Clements. J. D. Walsh and Mina Crolius Gleason as Hendrick and Wilhelmina Van Riper, were good. Edwin Brewster and Percy Jennings also contributed able support. The rest of the cast was above the average seen at popular priced theatres. A Thoroughbred Tramp 17-22.

It was rumored around town this week that F. F. Proctor was going to add the Court Street Theatre, of this city, to his circuit, but Mr. Proctor dispelled the idea by saying that at present he has decided not to conduct a Buffalo house. The Court Street Theatre is still dark, and it is not known definitely when it will reopen.

The Press Club Entertainment at the Teck 15 will undoubtedly be a great success; all the attractions in town will contribute to the programme. A packed house will undoubtedly be present.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Western): Marie H. Norton; Joe G. Browne, mgr.): Terrell, Tex., Feb. 18, Kaufman 19, Waxahatchie 20, Mexia 21, Calvert 22, Waco 24, Hillsboro 25.

A BREEZY TIME (Eastern: Marie H. Norton, prop.; T. D. Middaugh, mgr.): Lancaster, O., Feb. 19, Nelsonville 19, Chillicothe 22, Washington C. H. 24, Xenia 25, Wilmington 26, Hillsboro 27, Hamilton March 1.

A BREEZY TIME (Southern; Marie H. Norton, prop.; S. M. La Porte mgr.): Atlanta, Ga., Feb. 17-19, Marietta 20, Centerville 21, Rome 22.

A BUNCH OF KEYS (Gus Rothner, mgr.): Bridgeton, N. J., Feb. 19, Atlantic City 19, Danbury, Conn., 20, New Britain 21, Hartford 22, Providence, R. I. 23-March 1, Gloucester, Mass., 3, Salem 4, Lowell 5.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): South Bend, Ind., Feb. 18, Goshen 19, Kendallville 20.

A DAY AND A NIGHT (Broadhurst and Curtis, mgrs.): Paducah, Ky., Feb. 18, Hopkinsville 19, Henderson 20, Owensboro 21, Frankfort 22, Evansville, Ind., 24, Washington 25.

A GAMBLER'S DAUGHTER (J. M. Ward and R. L. Creasy, mgrs.): Manchester, N. H., Feb. 17-19, Holyoke, Mass., 20-22, Hoboken, N. J., 23-26, Troy, N. Y., 27-March 1.

A HOMESPUN HEART (Walter Floyd, mgr.): Clarksburg, W. Va., Feb. 18, Cumberland, Md., 19, Chester, Pa., 21, 22, Paterson, N. J., 23, 24, Trenton 27, New Brunswick 28, Elizabeth March 1.

A LION'S HEART (Carl A. Haswin): Chicago, Ill., Feb. 16-March 8.

A MERRY CHASE (Lyman Brothers): Monmouth, Ill., Feb. 18, Lewistown 19, Galesburg 20, Kewanee 21, Sterling 22, La Salle 23, Polo 24, Clinton 25, Oxford Junction, Ia., 26, Tipton 27, Cedar Rapids 28, Marshalltown March 1, Stony City 3, Waterloo 4, Hampton 5, Algona 6, Spencer 7, Storm Lake 8.

A POOR RELATION (Fred G. Berger, mgr.): Indianapolis, Ind., Feb. 16-21.

A RAGGED HERO (Richards and Fielding, mgrs.): Kansas City, Mo., Feb. 16-22.

A ROMANCE OF COON HOLLOW (C. S. Callahan, mgr.): Atlantic, Ia., Feb. 20, Rock Island, Ill., 21, Muscatine, Ia., 24, Iowa City 25, Grinnell 26, Council Bluffs March 3.

A RUN ON THE BANK (Frank W. Cooke, mgr.): Louisville, Ky., Feb. 16-22.

A STAR BOARDER: Davis, I. T., Feb. 18, Ardmore 19, Mineola, Tex., 21, Palestine 22, Beaumont 24, Orange 25, Lake Charles, La., 26, Crowley 27.

A STRANGER IN A STRANGE LAND (Thrall and Kennedy, mgrs.): Toledo, O., Feb. 16-19, Fort Wayne, Ind., 20, Auburn 21, Springfield, O., 22, Cincinnati 23-March 1, Columbus 2-5, Indianapolis, Ind., 6-8.

A TEXAS STEER: Portland, Me., Feb. 20.

A THOROUGHBRED TRAMP (Eastern: Elmer Walton): Buffalo, N. Y., Feb. 17-22, Wheeling, W. Va., 24-27.

A THOROUGHBRED TRAMP (Western): Chillicothe, Mo., Feb. 18, Lexington 19, Leavenworth, Kan., 20, Topeka 21, Wichita 22.

A TRIP TO BUFFALO (Chas. F. Salisbury, mgr.): Philadelphia, Pa., Feb. 17-22, Norfolk, Va., 24-March 1, Richmond 2-5.

ACROSS THE PACIFIC (Henry Clay Blaney): Toronto, Can., Feb. 17-22, New York city 24-March 1.

ADAMS, MAUDE: Portland, Me., Feb. 17, Worcester, Mass., 18.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—Indefinite.

ALL THE COMFORTS OF HOME: Lincoln, Neb., Feb. 17-19.

ALLEN, VIOLA (Liebler and Co., mgrs.): San Francisco, Cal., Feb. 10-22.

AN AUDITOR'S ROMANCE (H. W. Taylor, mgr.): Buffalo, N. Y., Feb. 17-March 1, Albany 3-5, Saratoga 6-8.

AN AMERICAN GENTLEMAN (William Bonelli: W. H. Butterfield, mgr.): Lebanon, Pa., Feb. 18, Harrisburg 19, Lewistown 20, Johnstown 21, Altoona 22, Pittsburg 23-March 1.

AN AMERICAN TRAMP (J. F. Cramer, mgr.): Wilmington, Del., Feb. 17-19, Chester, Pa., 20, Harrisburg 21.

AN ENEMY TO THE QUEEN: Oklahoma City, Ok., Feb. 16-18, Perry 19, El Reno, Kan., 21, Wichita 22, Hutchinson 23, 24.

ARE YOU A BUFFALO (Gus Hill, mgr.): Cincinnati, O., Feb. 16-22, St. Louis, Mo., 24-March 1.

ARE YOU A MASON: Rochester, N. Y., Feb. 17, 18.

ARIZONA (Elder La Shelle and Fred R. Hamilton, mgrs.): Denver, Col., Feb. 17-22, Colorado Springs 24, Pueblo 25, Salt Lake, U., 27, 28, San Francisco, Cal., March 3-16.

AT CRIPPLE CREEK (Whittaker and Lawrence, mgrs.): Worcester, Mass., Feb. 17-22.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Warren, Wis., Feb. 18, Stevens Point 19, Medford 20, Prairie du Chien 21, Dubuque, Ia., 22.

AT VALLEY FORGE (D. E. Lester, mgr.): Bellevue, O., Feb. 18, Fostoria 19, N. Baltimore 20, Tiffin 21, Sandusky 22.

AUBREY STOCK (Mittenthal Bros., mgrs.): New Orleans, La.—Indefinite.

AUNT JERUSHA (W. S. Campbell, mgr.): Hamilton, Can., Feb. 17, 18, Lyle 19, Burlington 20, Brantford 21, Toronto 22-27, St. Marys 28, Wingo 24, Hamilton 25, Lewiswerth 26, Aylmer 27.

BANDMANN, DANIEL E.: Little Rock, Ark., Feb. 24-26, Nashville, Tenn., March 1, Gainesville, Tex., 2-5, Sherman 6, Denison 7, 8.

BARBARA FRIETCHIE: Jersey City, N. J., Feb. 17-22.

BARRETTSDER, ETHEL: Pittsburg, Pa., Feb. 17-22.

BELLEW, KYRLE (Liebler and Co., mgrs.): New York city Dec. 30—Indefinite.

BELLOWS STOCK (Walter Clarke Bellows, mgr.): Washington, D. C., Oct. 14—Indefinite.

BEN HUR: Washington, D. C., Feb. 16-22.

BINGHAM, AMELIA: New York city Jan. 27—Indefinite.

BLAIR, EUGENIE (Heart Greditt, mgr.): Hamilton, Can., Feb. 16.

BLANEY STOCK (Charles B. Blaney, mgr.): Newark, N. J.—Indefinite.

BLANEY STOCK (Chas. B. Blaney, mgr.): Brooklyn, N. Y., Dec. 23—Indefinite.

BOSTOCK STOCK: Nashville, Tenn., Jan. 20—Indefinite.

BROWNS IN TOWN (Frank Hennessy, mgr.): Chester, Pa., 18, Franklin, N. Pitcherry 22, Marion, N. Weston 23, Spencer 24, Athol 25, Gardner March 1.

BURGESS, NELL (The County Fair; W. A. Brown, mgr.): St. Louis, Mo., Feb. 16-22.

CAMPBELL, MRS. PATRICK (Liebler and Co., mgrs.): Toronto, Can., Feb. 17-22, New York 24-March 1, Philadelphia, Pa., 3-8.

CARTER, MRS. LESLIE (David Belasco, mgr.): New York city Dec. 23—Indefinite.

CORHAM, FOUR (L. E. Behman, mgr.): New Orleans, La., Feb. 17-22.

COWLES, WILLIAM (Jacob Litt, mgr.): New York city Feb. 10—Indefinite.

CRUZADO (Charles Frohman, mgr.): Boston, Mass., Feb. 10—Indefinite.

COLUMBIA THEATER STOCK (Greenwall Circuit, mgrs.): Brooklyn, N. Y., Aug. 31—Indefinite.

CRANE, W. H. (Chas. Frohman, mgr.): Fall River, Mass., Feb. 20, New Bedford 22.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Feb. 3—Indefinite.

DANGERS OF PARIS (Mittenthal Bros.; J. E. Murray, mgr.): Philadelphia, Pa., Feb. 17-22, Lebanon 24, Columbia 25, York 26, Atlantic City, N. J., 28-April 1.

DE WOLFE, ELSIE: New York city Feb. 10—Indefinite.

DOWN AND UP (Hickman Bros.): Walkerville, O., Feb. 19, Gnadenhutten, Ex., 20, McDonald 21, Niles 22, Pleasant 24, Connellsville 25, Smithfield 26, Monongahela 28, Wheeling, W. Va., 27-March 1.

DOWN MOBILE (Lincoln J. Carter's): St. Louis, Mo., Feb. 16-22, Chicago, Ill., 23-March 15.

DOWN ON THE FARM: Cambridge, Md., Feb. 18, Milford, Del., 19, Odessa, Pa., 22.

EAST LYNNE (Lee Moore, mgr.): Lewis, Ia., Feb. 18.

EAST LYNNE (Dan Forman: J. Fraser Cranby, Jr.; Frank Hunt, mgr.): Marshall, Ill., Feb. 18, Paris 19, Charleston 20, Danville 22, Shelbyville 24, Bethany 25, Pontiac 27, Kankakee 28, Joliet March 1.

ELITE STOCK (H. M. Gotthold, mgr.): Brooklyn, N. Y., Sept. 16—Indefinite.

EMMETT, J. K. (WRITE), AND GILSON-LOVEIRE (The Outcast): Brooklyn, N. Y., Feb. 17-March 1, Providence, R. I., 2-8.

EMMETT, KATIE (Waifs of New York): Lyons, N. Y., Feb. 18, Penn Yan 19, Hinsley 20, Hornellsville 21, Olean 22, Bradford 24, Jamestown 25.

EMPIRE THEATRE STOCK: New York city Dec. 23—Indefinite.

FABIO ROMANI (Alice Bandlet's: J. B. Murray, mgr.): Benson, N. C., Feb. 18, Suffolk, Va., 19, Franklin 20, Courtland 21, Petersburg 22, Richmond 24, Lynchburg 25, Salem 26, Clifton Forge 27, Wilson 28, Tarboro 27, Rocky Mount 3, Greenville, March 1, Kinston 3, Washington 4, Wilmington 5, Marion, S. C., 6, Florence 7, Georgetown 8.

FAIRE, Alfred Peloy): Omaha, Neb., Feb. 19, Tecumseh 20, Crete 21, Beatrice 22.

FAVERSHAM, WM.: Philadelphia, Pa., Feb. 17-22.

FISCHER HALL (Western: Ollie Mack, mgr.): Pittsburg, Pa., Feb. 16, Waycross, Ga., 18, Jacksonville 19-22, Everett 24.

FISKE, MRS.: Chicago, Ill., Feb. 2-March 1, St. Louis, Mo., 2-8.

FOX, DELLA (Geo. Wilton, mgr.): Hartford, Conn., Feb. 18, Stamford 19, Port Chester, N. Y., 20, Middletown, Conn., 21, North Adams, Mass., 22.

FOXY GRANDPA (Wm. A. Brady, mgr.): New York Feb. 17—Indefinite.

FRAWLEY, DANIEL: Los Angeles, Cal., Feb. 2-March 1.

FREEMAN, DANIEL, STOCK: New York city Jan. 7—Indefinite.

GEORGE, GRACE (W. A. Brady, mgr.): Worcester, Mass., Feb. 19.

GLAZIER, HARRY (Prince Otto): Richmond, Va., Feb. 19.

GOODWIN, N. C., AND MAXINE ELLIOTT: Atlanta, Ga., Feb. 18, Birmingham, Ala., 19, Montgomery 20, Pensacola, Fla., 21, Mobile, Ala., 22, New Orleans, La., 23-27, Vicksburg, Miss., March 2, Memphis, Tenn., 4, Louisville, Ky., 5, 6, Dayton, O., 7, Toledo 8.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 31—Indefinite.

GRIMES' CELLAR DOOR (E. Frank Taylor, mgr.): Greensburg, Pa., Feb. 18, Fairmont, W. Va., 19, Clarksburg 20, Weston 21, Parkersburg 22.

HACKETT, JAS. K. (Richard Dorney, mgr.): Utica, N. Y., Feb. 18, Syracuse 19, Rochester 20, Ithaca 21, Auburn 22, Buffalo 24-26, Toronto, Can., 27-March 1, Pittsburg, Pa., 2-5.

HAMILTON, MR. AND MRS. C. G. (Shadows of Sin; C. George Hamilton, mgr.): Hibbert, Ind., Feb. 18, Kalamazoo, Mich., 19, Marshall 20-22.

HANFORD AND HART (Shamrock): Troy, N. Y., Feb. 17-19.

HANFORD, CHARLES B. (James B. Deicher Co., mgrs.): Winona, Minn., Feb. 18, Eau Claire, Wis., 19, Chippewa Falls 20, West Superior 21, Duluth, Minn., 22.

HAPPY HOOLIGAN (Gus Hill: Al. Dolson, mgr.): Boston, Mass., Feb. 17-22, Troy, N. Y., 24-26, Utica 27, Schenectady 28, Hoboken, N. J., March 3-5, Hartford, Conn., 6-8.

HASWELL, PERCY, STOCK: Baltimore, Md., Dec. 25—Indefinite.

HAWTREY, CHARLES: New York city Oct. 7-March 8.

HELLO, BILL: Iron Mountain, Mich., Feb. 19, Marinette, Wis., 20, Green Bay 21, Appleton 22, Oshkosh, Wis., 23, Madison 24, Baraboo 25, Independence, Ia., 26, Clinton 27, Peoria 28, Alton March 1, Litchfield 3, Lincoln 4.

HOGAN'S ALLEY: Galveston, Tex., Feb. 21, Houston 22, Beaumont 23, Navasota 24.

HOLLAND, MILDRED: Bellaire, O., Feb. 18, Cambridge 19, Zanesville 20, McConnellsville 21, Marietta 22, Parkersburg, W. Va., 24, Jackson, O., 25, Portsmouth 26, Chillicothe 27, Circleville 28, Middletown March 1.

HUMAN HEARTS (Eastern: Jesse Blanchard, mgr.): Newark, N. J., Feb. 17-22.

HUMAN HEARTS (Western: Allen A. Hampton, mgr.): Portland, Ore., Feb. 16-22.

HUMAN HEARTS (Southern): Waynesboro, O., Feb. 18, Delaware 19, Upper Sandusky 20, Findlay 22, New Philadelphia 24, Akron 25, Lorain 26, Shelby 27, Tiffin 28, Lima, March 1, Defiance 2, Detroit, Mich., 3-8.

HUNTING FOR HAWKINS (William Gray, mgr.): Fort Worth, Tex., Feb. 18, Paris 19, Ft. Smith, Ark., 20, Carthage, Mo., 21, Galena, Kan., 22, Webb City, Mo., 24, Joplin 25, Pittsburg, Kan., 26, Nevada, Mo., 27, Leavenworth, Kan., March 2, Atchison 3, Sedalia, Mo., 4, Boonville 5, Moberly 6, Chillicothe 8.

IN OLD KENTUCKY: Brooklyn, N. Y., Feb. 10-22.

IN THE ROCKIES (H. W. Scheff, mgr.): Chicago, Ill., Feb. 2-23.

IRVING, HERBERT, AND ELLEN TERRY: Boston, Mass., Feb. 17-22.

IRWIN, MAY (H. B. Sire, mgr.): Boston, Mass., Feb. 17-22.

JAMES, JESSE (Western): Des Moines, Ia., Feb. 17-19, Boone 20, Cedar Rapids 22.

JAMES, JESSE (Eastern): New York city Feb. 17-22.

JESS OF THE BAR Y RANCH (Allen Strother: F. W. Morse, mgr.): Altoona, Pa., Feb. 18, Tyrone 20, Bradford 21, Allentown 22.

KEENAN, FRANK (Gabt. Stevens, mgr.): New York city Jan. 27—Indefinite.

KELCEY-SHANNON: Baltimore, Md., Feb. 17-22, New York city 24—Indefinite.

KIDDER, KATHRYN (Geo. H. Brennan, mgr.): Raleigh, N. C., Feb. 18, Richmond, Va., 19, 20, Norfolk 21, 22.

KIDNAPPED IN NEW YORK (W. G. Stand, mgr.): Bear City, Ia., Feb. 18, Lanyon 19, Storm Lake 20, Algona 21, Emmetsburg 22.

KNOWLES O'BRIEN'S (Morton and Carter, mgrs.): Greenville, Ill., Feb. 18, Vandalia 19, Effingham 20, Mattoon 21, Charleston 22, Paris 24, Danville 25.

KYLE, HOWARD (Stetson Kyle: E. L. Sackett, mgr.): Forest, Ia., Feb. 18, Bancroft 19, Des Moines 20, Webster City 21, Hampton 22, Belmond 24, Mason City 25, Osage 26, Northwood 27, Cresco, Wis., 28, Colesburg, Ia., March 1, Denver 2-5.

LITTLE THEATRE (Goddess and Wilks, mgrs.): Reserve, Pa., Feb. 18, Carnegie 19, Phillipsburg 20, Charleroi 21, Connellsville 22, Somerville 24.

LOST RIVER: Hermansburg, Wis., Feb. 16-22.

LOVELL'S LAKE (Wm. A. Brady, mgr.): Springfield, Mass., Feb. 20-22.

MCFADDEN'S ROW OF FLATS: Brooklyn, N. Y., Feb. 16-22, New York city 24-March 1, Philadelphia, Pa., 3-8.

MACDOWELL, MELBOURNE (F. W. Willard, mgr.): Denver, Col., March 2-16, San Francisco, Cal., 17-29.

MACK, ANDREW (Mack and Harris, mgrs.): New York city Feb. 17-22, Trenton, N. J., 24, Wilkesbarre, Pa., 25, Scranton 26, Elmira, N. Y., 27, Youngstown, O., 28, Toledo March 1, Chicago, Ill., 2-15.

MAC LEAN AND TYLER (W. G. Smyth, mgr.): Spartanburg, S. C., Feb. 18, Charlotte, N. C., 19, Greenville, S. C., 20, Atlanta, Ga., 21, Savannah 22.

MALONEY'S WEDDING DAY (E. H. Fresse, mgr.): Palestine, Tex., Feb. 18, Corsicana 19, Gainesville 20, Sherman 21, Denison 22, Shreveport, La., 24, Dallas 25, Ft. Worth 26, Hillsboro March 1, Waco 2, Belton 4, Temple 5, Austin 6, San Antonio 7, Victoria 8.

MANN, LOUIS AND CLARA LIPMAN: Newark, N. J., Feb. 17-22.

MANNERING, MARY (Janice Meredith): New Orleans, La., Feb. 17-22.

MANY JOURNEYS (Geo. Tell'st): Montreal, Can., Feb. 17-22, Providence 24-March 1.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Memphis, Tenn., Feb. 18, Nashville 19, Chattanooga 20, Lexington, Ky., 21, Cincinnati, O., 24-March 1.

MARTELL, ROBERT B. (H. W. Hanley, mgr.): Bradford, Pa., Feb. 18, Bethlehem 19, Trenton, N. J., 21, Easton, Pa., 22.

MARLOWE, JULIA (C. B. Dillingham, mgr.): Albany, N. Y., Feb. 18, Buffalo 20-22.

MASON AND MASON (Hendershot and Corris, mgrs.): Marion, Ind., Feb. 21.

MELVILLE, ROSE (Sis Hopkins: J. B. Stirling, mgr.): Washington, D. C., Feb. 17-22, Wilmington, Del., 24, Trenton, N. J., 25, Elizabeth 26, Paterson 27-March 1.

M'LISS (Sallie McHenry): Jersey City, N. J., Feb. 17-22.

MIDNIGHT IN CHINATOWN: New Castle, Pa., Feb. 18, Warren, O., 19.

MILLER, Ruffe): Philadelphia, Pa., Feb. 17-March 1, Providence, R. I., 2-8.

MONTE CRISTO (Edwin Patterson, mgr.): Gloucester, N. J., Feb. 17, South McAlister 18, Cape May 19, Forest 20, Denton, Tex., 21, Stoney Grove 22, McKinney 24, Van Alstyne 25, Celeste 26, March 1, Weatherford 2, Thurber 4, Rabel 5, Cleburne 6, Dodge 7, Brownwood 8.

MURPHY, THE (Fred G. Berger, mgr.): Battle Creek, Mich., Feb. 20.

MURRAY AND MACK (Starring Joe Clayton: Otto Hoch, mgr.): Woodland, Cal., Feb. 18, Santa Rosa 19, Vallejo 20, Oakland 21, 22, San Francisco 23-March 1.

MY FRIEND FROM ARKANSAS (Robert Sherman): Edwards, Los., Feb. 18, Tulas Centre 19, Girard 20, La Har, Ills., 21.

MY UNCLE FROM NEW YORK (Gil M. Burt: Albert Burt, mgr.): York, Pa., Feb. 18, Peyton 19, Steelton 20, Hopewell 21, Silver City 22.

NADGETT ATTRACTION (Forster Nagle, mgr.): Madison, Wis., Feb. 18, Marshalltown 19, Des Moines, Ia., 20-22, Minneapolis, Minn., 23-26, St. Paul 27, Chippewa Falls, Wis., 28, Appleton March 1, Green Bay 2.

NELL, JAMES: Duluth, Minn., Feb. 18, 19, West Superior, Wis., 20, Hudson, Minn., 21, Mount Falls, S. D., 22, Mitchell, 24, Sioux City, Ia., 25, Lincoln 26, Madison, Neb., 27, Fremont 28, Kearney, March 1, Ashton, Ia., 2, Sioux City 3, Denver, Col., 5-8.

NEXT DOOR (Geo. H. Arthur, mgr.): Cedartown, Ga., Feb. 18, Rowena 19, Cuthbert 20, Carrollton 21, Red Oak 22.

NIELSEN, HORTENSE (G. A. Arthur, mgr.): Newport, Ark., Feb. 18, Little Rock 19, Monticello 21, Camden 22.

NOT GUILTY (Whittaker and Lawrence, mgrs.): Detroit, Mich., Feb. 17-22, Toledo, O., 23-26, Grand Rapids, Mich., 27-March 1.

OLD ARKANSAW (Will F. Lindsay, mgr.): Connersville, Ind., Feb. 18, Liberty 19, Charlestown, City 20, Greensburg 21, Franklin 22, New Castle 24, Martinsville 25, Portland 26, Hartford City 27, Dunkirk 28, Alexandria, March 1, Summitville 2, Frankfort 4, Martinsville 5, Bloomington 6.

O'NEILL, JAMES (Liebler and Co., mgrs.): Chicago, Ill., Feb. 16-22.

ON THE STROKE OF TWELVE (Whittaker and Lawrence, mgrs.): Providence, R. I., Feb. 17-22.

ON THE SUWANEE RIVER: Baltimore, Md., Feb. 17-22.

OUR NEW MINISTER (George W. Rose, mgr.): Mahanoy City, Pa., Feb. 18, Easton 19, Trenton, N. J., 20, Bethlehem 21, Atlantic City 22, Reading, Pa., 24, Bethlehem 25, Allentown 26, Lebanon 27, Harrisburg 28, Altoona 29, Lorain 27, Hazleton 28, March 1, Williamsport 2, Sunbury 3, Northumberland 4, Shamokin 5, Mahanoy City 6, Tamaqua 7, Pottsville 8.

OWEN, WM.: Mitchell, S. D., Feb. 18, Huron 19, Lake Benton, Minn., 20, Watertown, S. D., 21, Aberdeen 22, Mitchell 24, Wilmot, Minn., 25, Madison 26, Canton 27, Sioux Falls 28.

PAPA'S BABY (E. J. Lyon, mgr.): Rockford, Ill., Feb. 18, Freeport 19, Dubuque, Ia., 20, Galena, Ill., 21, Clinton 22, Moline 24, Rock Island 25, Davenport 26, Muscatine 27, Burlington 28, Ottumwa March 1, Oskaloosa 2, Des Moines 3-5, Albia 6, Centerville 7, Kirksville 8.

PAYTON, CORSE, THEATER (Corse Payton, prop. and mgr.): Brooklyn, N. Y., Sept. 2—Indefinite.

PEACEFUL VALLEY (Arthur Rose): Frankfort, Ind., Feb. 18, Lafayette 19, Danville, Ill., 20, La Salle 21, Freeport 22, Rockford, Wis., 23, Sheboygan 24, Fond du Lac 25, Appleton 26, Green Bay 27, Marinette 28, Menominee, March 1, Escanaba 3.

PENNSYLVANIA (C. H. Callahan, mgr.): Turners Falls, Mass., Feb. 18, Manchester, N. H., 20-22, New Bedford 24, Pawtucket, R. I., 27-March 1, Troy, N. Y., 3-5.

PUDD'NHEAD WILSON (Shipman Bros., mgrs.): Troy, O., Feb. 18, Columbus 19, Marion 20, Wooster 21, Mansfield 22, Norwalk 24, Dayton 25.

PUT ME OFF AT BUFFALO (Fisher and Carroll; Frank Hennessy, mgr.): Ottawa, Can., Feb. 17, 18, Kingston 19, Hamilton 21, London 22, Toronto 23-March 1.

RAILROAD JACK: Alexandria, Va., Feb. 18, 19, Camden, N. J., 20-22, Annapolis, Md., 24, Havre de Grace 25, Dover, Conn., 26, Middletown 27, Salem, N. J., 28, Bridgeton March 1.

RAY'S, THE (Johnny and Emma: A Hot Old Time; Geo. Chesebrough, mgr.): St. Louis, Mo., Feb. 16-22, Chicago, Ill., 23-March 1, Cleveland, O., 2-8.

REAPING THE HARVEST (Miles Berry, mgr.): Brunswick, Ga., Feb. 18, Ocala, Fla., 19, Tampa 20, 21, Orlando 22, Jacksonville 24, 25, Lake City 26, Albany, Ga., 27, Cordele 28, Americus March 1, Dawson 2, Union Springs, Ala., 4, Troy 5, Pensacola, Fla., 6, 7, Greenville, Ala., 8.

REMEMBER THE MAINE (Lincoln J. Carter's): Sidney, Neb., Feb. 18, Alliance 19, North Platte 20, Lexington 21.

RICHARD CARVEL (Andrew Robson): Saratoga, N. Y., Feb. 18, Plattsburg 19, Jersey City, N. J., 20-22.

ROBSON, STUART: Dayton, O., Feb. 19.

ROGERS BROTHERS: Indianapolis, Ind., Feb. 20, 22.

ROYAL LILLIPUTIANS: Chicago, Ill., Feb. 16-22, Milwaukee, Wis., 23-March 1, St. Paul, Minn., 2-8.

RUSSELL, ANNIE: New York city Nov. 18—Indefinite.

SAG HARBOR: Dallas, Tex., Feb. 18, 19, Fort Worth 20, Gainesville 21, Sherman 22, Denison 24, Paris 25, Texarkana 26, Tyler 27, Shreveport, La., 28, Marshall, Tex., March 1, Hot Springs, Ark., 2, Little Rock 3, Ft. Smith 5, Springfield, Mo., 6, Tuscumbia, Tenn., 8.

SHORE ACRES (William B. Gross, mgr.): Terre Haute, Ind., Feb. 18, Akron, O., 21, Youngstown 22, Beaver, Pa., 24-March 1, Washington, D. C., 2-8, Pittsburg, Pa., 9-15.

SI PLUNKARD (J. C. Lewis: Bob Mack, mgr.): Cadiz, O., Feb. 18, Elmira 19, Wellsboro, Pa., 20, Jersey Shore 21, Williamsport 22, Lewisburg 24, Milton 25, Danville 26, Bloomsburg 27, Sunbury 28.

SKINNER, OTIS (J. J. Buckley, mgr.): Baltimore, Md., Feb. 17-22.

SKY FARM (Chas. Frohman, mgr.): Philadelphia, Pa., Feb. 16-22, New York city, March 10—Indefinite.

SOTHERN, E. H.: Buffalo, N. Y., Feb. 17-19, Rochester 21, 22.

SOUTHERN, EDWIN (Edwin Patterson, mgr.): South McAlester, I. T., Feb. 18, Leigh 19, Durant 20, Denison, Tex., 21, Denison 22.

SPOONER STOCK (Mrs. B. S. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 26—Indefinite.

SPORTING LIFE (Walter Sanford, mgr.): St. Louis, Mo., Feb. 16-22, Taylorville, Ill., 24, Canton 25, Springfield 26, Lincoln 27, Mattoon 28, Racine, Wis., March 1, Janesville 3, Beloit 4, Aurora, Ill., 5.

STUART, RALPH (M. Martin Kallman, mgr.): Seattle, Wash., Jan. 19—Indefinite.

SUPERBA (Hanlon's): Columbus, O., Feb. 17-22, Detroit, Mich., 23-March 1.

SULLY, DAN (The Parish Priest: Willis R. Boyer, mgr.): Butte, Mont., Feb. 20, 22.

TENNESSEE'S PARDNER (Phil Hunt, mgr.): Olathe, Kan., Feb. 18, Paola 19, Chanute 20, Galena 21, Springfield, Mo., 22.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Sept. 16—Indefinite.

THE AMERICAN GIRL (A. G. Scammon, mgr.): Smithdale, Pa., Feb. 18, Waynesburg 19, Washington 20, Grafton, W. Va., 21, Christopher 22, Wheeling 24, Fairmont 25, Morgantown 26, Uniontown, Pa., 27, Frostburg, Md., 28, Cumberland March 1.

THE BOWERY AFTER DARK (Sullivan, Harris and Hyde, mgrs.): Lincoln, Neb., Feb. 19, 20.

THE CHRISTIAN (Western: Liebler and Co., mgrs.): Butte, Mont., Feb. 16-18, Anaconda 21, Great Falls 22, Helena 23, Hamilton 27, Missoula 28, Wallace 24, Spokane, March 1, Spokane, Wash., 2, 3, North Yakima 5, Tacoma 6, Victoria, B. C., 7, Vancouver 8.

THE CHRISTIAN (Eastern: Liebler and Co., mgrs.): Cincinnati, O., Feb. 17-22.

THE CLIMBERS: Portland, Me., Feb. 18, 19.

THE CONVICT'S DAUGHTER (Eastern: Geo. Samuels, mgr.): Pittsburg, Pa., Feb. 17-22, Boston, Mass., 24-March 1, New York city 3-8.

THE CONVICT'S DAUGHTER (Western: Reinof G. Prey, mgr.): Champaign, Ill., Feb. 18, Danville 19, Paris 20, Rockville 21, Terre Haute, Ind., 22, Vincennes 24, Mattoon 25, Bloomington 26, Robinson 27, Alexandria 28, Hilands 29.

THE COWBOY AND THE LADY: St. Joseph, Mo., Feb. 18, Nebraska City, Neb., 19, Lincoln 20, Sioux City, Ia., 22, Omaha, Neb., 23, Missouri Valley, Ia., 24, Des Moines 25, Iowa Falls 27, Waterloo 28, Cedar Rapids March 1, Rockville, Ill., 2, Davenport, Ia., 3, Ottumwa 4, Burlington 5, Keokuk 6, Quincy, Ill., 7, Peoria 8.

THE DAIRY FARM (Eastern: Jas. H. Wallick, mgr.): Cleveland, O., Feb. 17-22.

THE DEVIL'S AUCTION (Charles H. Yale'd): Cincinnati, O., Feb. 16-22, Buffalo, N. Y., 24-March 1, Toronto, Can., 2-8.

THE ELEVENTH HOUR (Eastern: Lincoln J. Carter's): Providence, R. I., Feb. 16-22, Boston, Mass., 24-28, Albany, N. Y., 27-March 1.

THE ELEVENTH HOUR (Western: Lincoln J. Carter's): Boise City, Ida., Feb. 18, Baker City, Ore., 19, La Grande 20, Pendleton 21, Walla Walla, Wash., 22, Portland, Ore., 23-March 1.

THE EVIL EYE: Houston, Tex., Feb. 18, San Antonio 19, Austin 20, Waco 21, Fort Worth 22.

THE FAST MAIL (Lincoln J. Carter's): Omaha, Neb., Feb. 16, Troy, N. Y., 19-21, Hudson 24, Burlington, N. H., 24, Adams, Mass., 25, Turner Falls 27, Brattleboro, Vt., 28.

THE FATAL WEDDING: Chicago, Ill., Feb. 17-22.

THE FLAMING ARROW: Middletown, Conn., Feb. 18, Wauregan 19, Newport, R. I., 20, Fall River, Mass., 21, 22, Bridgeport, Conn., 24-26, Hoboken, N. J., 27-March 1.

THE GAME KEEPER (Smith O'Brien: Rowland and Clifford, mgrs.): New Philadelphia, O., Feb. 18, Bellaire 19, Wheeling, W. Va., 20-22.

THE GAY MR. GOLDSTEIN (H. F. Maxwell, mgr.): Cedar Rapids, Ia., Feb. 18, Clinton 19, Muscatine 20, Rock Island 21, Davenport 22, Burlington 24, Galesburg, Ill., 25, Monmouth 26.

THE GIRL FROM CHILI (Fred G. Conrad, mgr.): Greensburg, Ind., Feb. 18, New Castle 19, Kokomo 20, Tipton 21, Logansport 22, Anderson 24, Hartford City 25, Union City 26, Frankfort 27, Rushville 28.

THE GIRL FROM MAXIM'S: St. Paul, Minn., Feb. 16-19, Minneapolis 20-22.

THE GOVERNOR'S SON: New Orleans, La., Feb. 17-22.

THE GREAT WHITE DIAMOND (Walter Fessler, mgr.): Cleveland, O., Feb. 17-22, Detroit, Mich., 23-March 1, Toledo, O., 2-8, Grand Rapids, Mich., 6-8.

THE GYPSY CROSS (Alma Duerge: J. R. Stirling, mgr.): Massillon, O., Feb. 18, Lorain 19, Toledo 20-22, Cincinnati 24-March 1.

THE HEART OF CHICAGO: Grand Rapids, Mich., Feb. 16-19, Allegan 20, Battle Creek 21, Benton Harbor 22, Three Rivers 24, Hibbert, Ind., 25, Nappanee 26.

THE HEART OF MARYLAND (David Belasco, mgr.): Sioux Falls, S. D., Feb. 18, Sioux City, Ia., 19, Omaha, Neb., 20-22, Des Moines, Ia., 24, Cedar Rapids 25, Clinton 26, Davenport 27, Burlington 28, Galesburg, Ill., March 1, St. Louis, Mo., 2-8.

THE IRISH PAWNBROKER (Jos. W. Stern, mgr.): Dayton, O., Feb. 16-18, Columbus 20-22, Cincinnati March 2-8.

THE KATZENJAMMER KIDS: Milwaukee, Wis., Feb. 16-22, Kenosha, Wis., Feb. 23, Kankakee, Ill., 24, Danville 25, Rantoul, Ind., 27, Terre Haute 28-March 1, Evansville 2, Washington 3, Franklin 4, Marion 5, New Castle 6, Anderson 8.

THE LAST EDITION: Detroit, Mich., Feb. 16-22.

THE LIMITED EXPRESS (Charles T. Falen, mgr.): Talbot, Fla., Feb. 18, Orlando 19, Kissimmee 20, Tarpon Springs 21, Plant City 22.

THE LITTLE MINISTER: St. Catharines, Can., Feb. 18, Hamilton 19-22.

THE MAN FROM MEXICO (Walter E. Perkins: James J. Shea, mgr.): Seattle, Wash., Feb. 16-21.

THE MAN WHO DARED (Howard Hall: Henry H. Wrankel, mgr.): Hartford, Conn., Feb. 17-19, Brideport 20-22.

THE MINISTER'S SON (J. M. Stout, mgr.): Poplar Bluff, Mo., Feb. 18, Cairo, Ill., 19, Paducah, Ky., 20, Hopkinsville 21, Owensboro 22, Columbus, O., 24-26.

THE MISSOURI GIRL (Fred Raymond, mgr.): Olathe, Kan., Feb. 18, Nashville 20, Parsons 21, Joplin, Mo., 22, Independence, Kan., 24, Wellington 25, Wichita 26, Hutchinson 27, McPherson 28, Salina March 1, Abilene 2, Junction City 4, Manhattan 5, Clay Center 6, Fairbury 7.

THE NIGHT BEFORE CHRISTMAS (Sort and Nicholl, mgrs.): Philadelphia, Pa., Feb. 17-22, Newark, N. J., 24-March 1.

THE OLD HOMESTEAD (Denman Thompson: Thompson and Kilpatrick, mgrs.): Norfolk, Va., Feb. 18, 19, Newport News 20, Richmond 21, 22.

THE PENITENT (W. R. Mantonville, mgr.): Trenton, N. J., Feb. 18, Williamsport, Pa., 20, Altoona 21, Joh

ROWE-KING STOCK CO.

Wants at once a Young, Good Looking, Talented Leading Woman. Must be a Good Dresser.

For Season of 1902-03, would like to hear from a clever singing and dancing soubrette, capable of playing a line of soubrette leads. Also dramatic people in all lines. Can use one or two strong feature acts.

Address LEONARD ROWE, Manager,

Riverpoint, R. I., week Feb. 17th. *Meriden, Conn., week Feb 24th.* *Derby, Conn., week March 3rd.* *Brockton, Mass., week March 10th.*

GORMAND AND FORD STOCK: Bennington, Vt., Feb. 17-22, Sandy Hill, N. Y., 24-March 1, Schuylerville 3-8.
GUY STOCK: Georgetown, Ky., Feb. 17-19.
HARCOURT COMEDY (W. E. Hill, mgr.): South Norwalk, Conn., Feb. 17-22, Yonkers, N. Y., 24-March 1.
HAYWARD, GRACE (Dick Ferris, mgr.): Leavenworth, Kan., Feb. 17-22, Sioux City 24-March 1, Sioux Falls, S. D., 3-8.
HERALD SQUARE COMEDY (G. D. Cunningham, mgr.): Thomaston, Conn., Feb. 17-19, Stamford 20-22, Rockville 24-26, Torrington 27-March 1.
HILLMAN, MAUDE: Binghamton, N. Y., Feb. 17-22.
HIMMELEIN'S IDEALS: Wilmington, Del., Feb. 18-22, Orange, N. J., 24-March 1, Yonkers, N. Y., 3-8.
HOWARD-DORSET: Joliet, Ill., Feb. 17-22.
IMPERIAL DRAMATIC (W. H. Workman, mgr.): Edgerton, O., Feb. 17-22.
KEMBLE COMEDY (Gus Kemble, mgr.): Bedford, Ind., Feb. 17-22.
KENNEDY PLAYERS (C. W. Otis, mgr.): Muskegon, Mich., Feb. 16-22, Kalamazoo 24-March 1, Jackson 3-8.
KERKHOFF-LOCKE DRAMATIC (Ivan Kerkhoff, mgr.): Mound City, Mo., Feb. 17-22.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): McKeesport, Pa., Feb. 17-22, E. Liverpool, O., 24-March 1, Johnstown, Pa., 3-8.
KING DRAMATIC (Frank Armstrong; H. C. Curtis, mgr.): Elkhart, Ind., Feb. 17-22, Marion 24-March 1.
KING DRAMATIC: Erie, Pa., Feb. 17-22, St. Catherines, Can., 24-March 1, Hamilton 3-8.
KINSEY-KOMEDY (Chas. W. Benner, mgr.): Dunkirk, Ind., Feb. 17-22, Winchester 24-March 1.
KLARK-SCOVILLE (Nesbitt Scoville, mgr.): Shenandoah, Pa., Feb. 17-19, Pottsville 20-22.
KLARK-URBAN (H. B. Klark, mgr.): Stoughton, Mass., Feb. 17-22, Middleboro 24-29, Rockland March 4-8.
KRAUS-TAYLOR: San Antonio, Tex., Oct. 22—indefinite.
LESTER, WALTER, STOCK: Rochester, Pa., Feb. 17-22, Vandergrift 24-March 1.
McAULIFFE, JERE, STOCK: Kingston, N. Y., Feb. 17-22, North Adams, Mass., 24-March 1.
McDOUGALL-LA VANT (W. H. McDougall, mgr.): Monticello, Ill., Feb. 17-22.
MADDERN'S MERRY MAKERS: Emporia, Kan., Feb. 17-19, Clay Center 20-22.
MARKS BROTHERS (H. W. Marks, mgr.): Scranton, Pa., Feb. 17-22.
MARKS BROTHERS (Tom Marks, mgr.): Jackson, Mich., Feb. 17-22, Grand Rapids 24-March 1.
MATHER, CLARA: Vancouver, B. C., Feb. 17-22, New Westminster 24-March 1, Vancouver 3-8.
MOREY STOCK: Waco, Tex., Feb. 17-March 1.
MORRISON COMEDY (Arthur Denver, mgr.): Lowell, Mass., Feb. 17-22.
MURRAY AND MACKEY (John J. Murray, mgr.): Glens Falls, N. Y., Feb. 17-22, Amsterdam 25-March 1, Rondout 3-8.
NINA REPERTOIRE (Harry Bruns, mgr.): Middleport, N. Y., Feb. 17, 18, Medina 19-22, Newark 24, 25, Big Rapids, Mich., Feb. 17-22.
NYE, TOM FRANKLYN (Dye and McCrumb, mgrs.): Big Rapids, Mich., Feb. 17-22.
PAIGE, MABEL (Carl Brahm, mgr.): Selma, Ala., Feb. 17-19, Decatur 20-22, Rome, Ga., 24-March 1, Atlanta 3-8, Augusta 6-8.
PAN-AMERICAN COMEDIANS (Jas. H. Kent, mgr.): Boston, Mass.—indefinite.
PATTON'S, CORSE, COMEDY (J. S. Macauley, mgr.): Poughkeepsie, N. Y., Feb. 17-22, Wilkes-Barre, Pa., 24-26.
PATTON'S, CORSE, STOCK (David J. Ramage, mgr.): Lynn, Mass., Feb. 10-22.
PHELAN STOCK (R. V. Phelan, mgr.): Binghamton, N. Y., Feb. 24-March 1, Cohoes 3-8.
PRICE-ARLINGTON (Wm. N. Smith, mgr.): Bentonville, Ark., Feb. 20-26, Fayetteville, 27-March 1.
ROBER, KATHERINE: Manchester, N. H., Feb. 17-22.
ROBERTS, GERTRUDE (Arnold and Nelson, mgrs.): Livermore Falls, Me., Feb. 17-19, Canton 20-22, Milton 24-26, Farmington 27, 28.
ROCKWELL DRAMATIC (J. C. Rockwell, mgr.): Middleboro, Mass., Feb. 3-March 1.
ROGERS STOCK (W. N. Rogers, mgr.): San Antonio, Tex., Sept. 15—indefinite.
ROSAIR-MASON: Eagle Lake, Tex., Feb. 17-19, Seale 22.
ROWE-KING: Riverpoint, R. I., Feb. 17-22, Meriden, Conn., 24-March 1, Derby 3-8.
RUTLEDGE DRAMATIC (A. M. Cox, mgr.): Pajestine, Tex., Feb. 18-20, Shreveport, La., 21-23, Marshall, Tex., Feb. 24-26.
RYAN, DANIEL: Lynn, Mass., Feb. 17-22, Lewiston, Me., 24-March 1, Augusta 3-8.
SCHILLER STOCK (E. A. Schiller, mgr.): Sharon, Pa., Feb. 17-22, Erie 24-March 1, Franklin 3-8.
SHANNON, HARRY: Sedalia, Mo., Feb. 17-23, Webb City 24-March 1, Carthage 3-8.
SHIRL, THOS. E.: Lancaster, Pa., Feb. 17-22, Baltimore, Md., 24-March 1.
SPEDDEN AND PAIGE (Harry Bond, mgr.): Atchison, Kan., Feb. 17-19, Beatrice, Neb., 24-26.
TOLSON-MILLER: Vicksburg, Miss., Feb. 17-22, Monroe, La., 24-26, Hot Springs, Ark., March 10-15.
TRAVERSE-VALE PLAYERS: Chicago, Ill., Jan. 22—indefinite.
TUCKER, ETHEL: Candler, Ok. T., Feb. 17-22.
VAN DYKE AND EATON: Fairmount, W. Va., Feb. 17-22.
WARNER COMEDY (Ben R. Warner, mgr.): Oklahoma City, Ok. T., Feb. 17-22.
WIEDEMANN'S BIG SHOW (Willis Bass, mgr.): Santa Cruz, Col., Feb. 17-23.
WILLIAMS STOCK (Tucker and Williams, mgrs.): Brookville, Pa., Feb. 17-19, Johnsonburg 20-22, Kane 24-26, Olean, N. Y., 27-29.
WILLS BROTHERS: Gouverneur, N. Y., Feb. 17, 18, Watertown 20-22.

OPERA AND EXTRAVAGANZA.

AUSTRALIAN JUVENILE OPERA (Pullard's; Shipman Bros., mgrs.): Salt Lake, U., Feb. 18, Provo 19, Grand Junction, Col., 20, Salida 21, Pueblo 22, Denver 23-March 1, Kansas City, Mo., 3-8.
BLACK, PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Denver, Col., Feb. 16-22, Cheyenne, Wyo., 24, Kearney, Neb., 25, Lincoln 26, 27, St. Joseph, Mo., 28, March 1, Kansas City 2-8.
BOSTON LYRIC: Pittsburg, Pa., Feb. 17-22.
BUTLER, HELEN MAY (J. Leslie Spahn, mgr.): Atlanta, Ga., Feb. 17-March 1.
CASTLE SQUARE OPERA: Chicago, Ill., Dec. 26—indefinite.
COLUMBIA COMIC OPERA (Chas. N. Holmes, mgr.): Carbondale, Pa., Feb. 17-22, Williamsport 24-26.
DALY, DAN (The New Yorkers): Chicago, Ill., Feb. 10-22.
DANIELS, FRANK (Miss Simplicity): New York city Feb. 10—indefinite.
DAVIS, R. WADE, EXTRAVAGANZA (R. Wade Davis, mgr.): Harrisburg, Pa., Feb. 21, 22.
DE ANGELIS, JEFFERSON: Mansfield, O., Feb. 18, Lima 19, Muncie, Ind., 21, Richmond 22, Louisville, Ky., 24-26, Lexington 27, Knoxville, Tenn., 28, Chattanooga March 1, Birmingham, Ala., 3, Selma 4, Tuscaloosa 5, Montgomery 6, Columbus, Ga., 7, Atlanta 8.
FIDDLE-DEE-DEE: Toledo, O., Feb. 16-22.
FLORODORA (A: Fisher and Ryley, mgrs.): Albany, N. Y., Feb. 19, 20, Philadelphia, Pa., 24-March 1.
FLORODORA (B: Fisher and Ryley, mgrs.): Savannah, Ga., Feb. 18, Charleston, S. C., 19, Augusta, Ga., 20, Columbus 21, Raleigh, N. C., 22.
FLORODORA (C: Fisher and Ryley, mgrs.): Boston, Mass., Feb. 10-March 15.
FLORODORA (D): New York city Jan. 27—indefinite.
FOXY QUILLER: Philadelphia, Pa., Feb. 10-15, New York city Feb. 17-22.
FRENCH OPERA: Ft. Worth, Tex., Feb. 24.
GLASER, LULU (Dolly Varden; F. C. Whitney, mgr.): New York city Jan. 27—indefinite.
GRAU GRAND OPERA (Maurice Grau, mgr.): New York city Dec. 23—indefinite.
GRAU, JULES, OPERA: Meridian, Miss., Feb. 18, Mobile, Ala., 19-21, Montgomery 24-26, Birmingham 27-29, Columbus, Ga., March 4, Macon 5, Savannah 10-12.
HELD, ANNA: Philadelphia, Pa., Feb. 17-22.
KING DODO (Henry W. Savage, mgr.): Boston, Mass., Feb. 10—indefinite.
KING DODO (Henry W. Savage, mgr.): Evansville, Ind., Feb. 22.
METROPOLITAN OPERA: Philadelphia, Pa.—indefinite.
MISS BOB WHITE: Cincinnati, O., Feb. 17-22.
SAN TOY: Albany, N. Y., Feb. 22.
THE BELLE OF NEW YORK: Rock Island, Ill., Feb. 18, Cedar Rapids, Ia., 19, Waterloo 20, Des Moines 21, St. Joseph, Mo., 22, Kansas City 23-March 1, Sedalia 3, Boonville 4, Jacksonville, Ill., 5, Decatur 6, Lafayette, Ind., 7, Logansport 8.
THE BOSTONIANS (Barnabee and McDonald, mgrs.): New York city Jan. 27—indefinite.
THE BURGOMASTER (Western; E. D. Sellman, mgr.): Knoxville, Tenn., Feb. 18, Chattanooga 19, Nashville 20, Memphis 21, New Orleans, La., 22-24, Columbus, Ga., March 3, Macon 4, Brunswick 5, Jacksonville, Fla., 6, Savannah, Ga., 7, Charleston, S. C., 8.
THE CHAPERONS (George W. Lederer, mgr.): Milwaukee, Wis., Feb. 16-22.
THE DEVIL'S AUCTION (Charles H. Yale's): Cincinnati, O., Feb. 16-22.
THE HALL OF FAME: New York city Feb. 5—indefinite.
THE LIBERTY BELLES: Brooklyn, N. Y., Feb. 17-22.
THE PRINCESS CHIC (Kirke La Shelle, mgr.): Portland, Ore., Feb. 17-19, Tacoma, Wash., 20, Seattle 21, 22, Spokane 24, 25, Anaconda, Mont., 27, Butte 28-March 1, Helena 3, Fargo, N. Dak., 5, Winnipeg, Man., 6, 7, Grand Forks, N. Dak., 8.
THE SLEEPING BEAUTY AND THE BEAST: New York city Nov. 4—indefinite.
THE STROLLERS: Minneapolis, Minn., Feb. 17-19, St. Paul 20, 22.
THE TELEPHONE GIRL: Kansas City, Mo., Feb. 17-22.
THE TORREADOR (Francis Wilson): New York city Jan. 6—indefinite.
WILBUR OPERA: Evansville, Ind., Feb. 17-22.

VARIETY.

AMERICAN BURLESQUERS: Detroit, Mich., Feb. 17-22, Chicago, Ill., 23-March 1.
BIJOU BURLESQUERS (T. J. Grimes, mgr.): Philadelphia, Pa., Feb. 17-22, Buffalo, N. Y., 24-March 1.
BLUE BLOODS (E. F. Gordon, mgr.): Albany, N. Y., Feb. 17-19, Boston, Mass., 24-March 1, Newark, N. J., 3-8.
BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): New York city Feb. 17-22.
BOWERY BURLESQUERS: Brooklyn, N. Y., Feb. 17-March 1.
BRIGADIER BURLESQUERS: St. Paul, Minn., Feb. 16-22.
CITY CLUB: Baltimore, Md., Feb. 17-22.
CLARK'S NEW ROYALS (P. S. Clark, mgr.): Paterson, N. J., Feb. 17-22.
COONTOWN FOUR HUNDRED (Jas. L. Goodall, mgr.): Jersey Shore, Pa., Feb. 18, Kittanning 22, Mt. Pleasant 24, Greensburg 25, Irwin 27, 28.
CORBETT, YOUNG (John S. Burke, mgr.): Cincinnati, O., Feb. 16-21, Toledo 23-28.
CRACKER JACKS: Philadelphia, Pa., Feb. 17-22.
DAINTY DUCHESS (L. Lawrence Weber, mgr.): Pittsburg, Pa., Feb. 17-22.
DEVERE, SAM: New York city Feb. 17-22.
DEWEY BURLESQUERS: Cleveland, O., Feb. 17-22.
EMPIRE SHOW: Boston, Mass., Feb. 17-22, Jersey City, N. J., 24-March 1.
GAY GIRLS OF GOTHAM: Toronto, Can., Feb. 17-22.
GAY PARIS BURLESQUERS (Herbert Albaut, mgr.): Grand Rapids, Mich., Feb. 18-24.
HIGH ROLLERS (P. S. Pierce, mgr.): St. Louis, Mo., Feb. 17-22.
HILL, ROGER, ENGLISH FOLLY (Rice and Barton, mgrs.): Omaha, Neb., Feb. 17-22.
HOWARD, MAY: Cincinnati, O., Feb. 17-22.
HYDE'S COMEDIANS: Chicago, Ill., Feb. 17-22.
IMPERIAL BURLESQUERS (H. H. Williams, Jr., mgr.): Providence, R. I., Feb. 17-22, Paterson, N. J., 24-March 1.
IN GAY PARIS: Grand Rapids, Mich., Feb. 17-22.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Springfield, Mass., Feb. 17-19, New Haven, Conn., 20-22, New Britain 24, Middletown 25, New London 26, Lowell, Mass., 27-March 1, Montreal, Can., 3-8.
IRWIN'S, FRED: Chicago, Ill., Feb. 16-22.
JACK'S OWN, SAM T. (Mabel Hazelton, mgr.): Hamilton, Can., Feb. 17-19, Rochester, N. Y., 20-22.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Marion, Ind., Feb. 18, 19.
KNICKERBOCKERS: Philadelphia, Pa., Feb. 17-22.
LAFAYETTE SHOW: Philadelphia, Pa., Feb. 17-22.
MAJESTICS (Irwin Bros., mgrs.): Milwaukee, Wis., Feb. 16-22.
MONTE CARLO GIRLS (James Fulton and Co., mgrs.): Reading, Pa., Feb. 17-19, Scranton 20-22.
NIGHT OWL BURLESQUERS: Philadelphia, Pa., Feb. 17-22.
PARISIAN WIDOWS (L. Lawrence Weber, mgr.): Brooklyn, N. Y., Feb. 17-22.
REEVES, AL., BURLESQUE: Rochester, N. Y., Feb. 17-19.
RICE AND BARTON'S GAIETY: Boston, Mass., Feb. 17-22.
THE DEVIL'S DAUGHTER (Miner and Van Osten, mgrs.): Louisville, Ky., Feb. 17-22.
THOROUGHBREDS (Frank B. Carr, mgr.): Jersey City, N. J., Feb. 17-22.
TOPSY TURVY BURLESQUERS: Grand Rapids, Mich., Feb. 17-22.
TRANS-ATLANTIC BURLESQUERS: New York city Feb. 17-22.
WINE, WOMAN AND SONG: Milwaukee, Wis., Feb. 16-22, Minneapolis, Minn., 23-March 1, St. Paul 2-8.

MINSTRELS.

FIELD'S, AL.: Topeka, Kan., Feb. 18, Wichita 19, La Junta, Col., 20, Pueblo 21, Colorado Springs 22.
GIDEON'S MINSTRELS (E. L. Wiestrom, mgr.): Mason City, Ia., Feb. 18.
HAVERLY'S MINSTRELS (W. E. Riley, mgr.): Anniston, Ala., Feb. 18, Atlanta, Ga., 19, 20.
NASHVILLE STUDENTS: Gonzales, Tex., Feb. 19, Yoakum 20, Beeville 21, Goliad 22, Victoria 24, Cuero 25, Hallettsville 26, La Grange March 1, Brenham 3, 4, Navasota 5, Bryan 6, Calvert 7, Marlin 8.
PRIMROSE AND DOCKSTADER'S G. H. Decker, mgr.): New York city Feb. 10-March 8.
RICHARDS AND PRINGLE'S (Rasco and Holland, mgrs.): Roanoke, Va., Feb. 18, Pocahontas 19, East Radford 20, Pulaski 21, Bristol 22, Johnson City, Tenn., 24, Asheville, N. C., 25, Knoxville, Tenn., 26, Chattanooga 27, Decatur, Ala., 28.
SUN'S, GUS, MINSTRELS: Deming, N. M., Feb. 20, El Paso, Tex., 24, Abilene 27, Gainesville 28, Perry, Ok. T., March 12.
VOGEL'S, JOHN W.: Dayton, O., Feb. 18, Richmond, Ind., 19, Anderson 20, Elwood 21, Muncie 22, Alexandria 24, Marion 25, Wabash 26, Ft. Wayne 27, Huntington 28, Logansport March 1.
WEST'S: Detroit, Mich., Feb. 16-22.

MISCELLANEOUS.

BINGHAM, RALPH: Escanaba, Mich., Feb. 18, Gladstone 19, Manistique 20, Sault Ste. Marie 21, Munising 22, Marquette 24, Ishpeming 25, Lake Linden 26, Calumet 27, Crystal Falls 28, Iron River March 1, 2, Florence, Wis., 3, Iron Mountain, Mich., 4, Bessemer 5, Hurley, Wis., 6, Mansfield 7, Amherst 8.
BOSTOCK'S ANIMAL SHOW: Boston, Mass., Dec. 12—indefinite.
BOSTON LADIES' ORCHESTRA (Frank W. McKee, mgr.): Franklin Falls, N. H., Feb. 18, Middleboro, Mass., 19, Worcester 20.
BROOKS'S CHICAGO MARINE ORCHESTRA: Chicago, Ill., Nov. 27—indefinite.
CRYSTALPLEX (M. Henry Walsh's): Hardwick, N. H., Feb. 17-22, Bradford, Vt., 24-March 1.
FLINTS, THE (Hypnotists): Aurora, Ill., Feb. 17-22, Ottumwa 24-March 1, Alton 2-7.
GILPINS, THE (Hypnotists): Chelsea, I. T., Feb. 17-19, Claremore 20-22, Wagoner 24-26.
GYPSY CAMP (Dot Burgess, mgr.): Boston, Mass., Dec. 14—indefinite.
HAMMETT'S PET ANIMAL SHOW (F. Hammett, mgr.): Rockland, Me., Feb. 18, Thomaston 19, Bath 20, Brunswick 21, Augusta 22.
HART (Hypnotist; D. T. Hart, mgr.): Morgan City, La., Feb. 17-20, Orange, Tex., 25-March 1, Buston, La., 4-7.
HERRMANN, THE GREAT: Wilkes-Barre, Pa., Feb. 18, Scranton 19, Manch Chunk 20, Easton 21, Newton 22.
HOWE, LENNA, ORCHESTRA: Louisville, Ky., Feb. 17-22.
INNES AND HIS BAND: Lincoln, Neb., Feb. 18, Fremont 19, Sioux City, Ia., 20, Minneapolis, Minn., 21, 22, St. Paul 23, Albert Lea 24, Des Moines, Ia., 25, Oskaloosa 26, Ottumwa, Ia., 27, Quincy, Ill., 28, St. Louis, Mo., March 1, 2, Columbus 3, Madison, Ind., 4, Cincinnati, O., 4, Portsmouth 5, Columbus 6.
KELLAR (Dudley McAdow, mgr.): Mattoon, Mo., Feb. 18, Crawfordsville, Ind., 19, Indianapolis 20-22, Cambridge, O., 27, Barnesville 28, Bellaire March 1, Baltimore, Md., 3-8.
KILTIES' BAND (T. P. J. Power, mgr.): Charlottesville, Va., Feb. 18, Baltimore, Md., 19, New York city 22.
KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): Marshall, Tex., Feb. 17-22.
KUBELIK CONCERT: Albany, N. Y., Feb. 18, Cleveland, O., 19.
LUCKY BILL: Stockton, Minn., Jan. 1—indefinite.
MARO (Magician): Muscatine, Ia., Feb. 17, 18, Chillicothe, Mo., 19, 20, Afton, Ia., 21, Casey 22, Fonbelton, S. D., 24, Windom, Minn., 25, Blue Earth City 26, Joliet, Ill., 27, 28.
MORRIS STATUES: Mobile, Ala., Jan. 13—indefinite.
PAULINE (Hypnotist: Chas. Hine, mgr.): Louisville, N. Y., Feb. 24-March 1.
PERKINS, ELI: Durant, I. T., Feb. 18, Potsus 19, McAlester 20, Wapun, Wis., 22, Dunkirk, Ind., 23, Jackson Centre 27.
RAYMONDS (Hypnotists; F. J. Powers, mgr.): Kellerton, Ia., Feb. 17-19.
ROVING FRANK GYPSY CAMP: Atlantic City, N. J.—indefinite.
SOUSA AND HIS BAND (Frank Christianer, mgr.): Greenville, Miss., Feb. 18, Memphis, Tenn., 19, Shreveport, La., 20, Beaumont, Tex., 21, Houston 22, San Antonio 23, Austin 24, Waco 25, Dallas 26, Denison 27, Joplin, Mo., 28, Fort Scott, Kan., March 1, Kansas City, Mo., 2, Lincoln, Neb., 3, Omaha 4, Sioux City, Ia., 5, Des Moines 6, Chicago, Ill., 7-9.
SVENGALI (George Dreisbach, mgr.): Amherstburg, Can., Feb. 17-19, Wyandotte, Mich., 20-22, Detroit 23-March 1.

(Received too late for classification.)

A TRIP TO THE CIRCUS (Fred E. Colver, mgr.): Trinidad, Col., Feb. 22.
ALLAN VILLAIN: Somerville, N. J., Feb. 20-22.
DE VONDE STOCK: Bradford, Pa., Feb. 16-22, Olean, N. Y., 24-March 1, Hornellsville 2-8.
DODGE, SANFORD (Willis Dunlap, mgr.): Canon City, Col., Feb. 19, Leadville 20, Aspen 21, Grand Junction 22, Delta 24, Montrose 25, Ouray 26, Telluride 27.
FAUST (Thatcher's): Marlin, Tex., Feb. 18, 19.
FRENCH-IRVING: Sulphur Springs, Tex., Feb. 17-19, Terrell 20-22, Shreveport, La., 24-26, Monroe 27-29.
GOLDEN, RICHARD (Old Jed Prouty): Galveston, Tex., Feb. 16, Houston 19, Lake Charles 20, Baton Rouge, La., 21, Natchez, Miss., 22, Jackson 24, Greenville 25, Memphis 26, Pine Bluff, Ark., 27, Little Rock 28, Hot Springs March 1, Ft. Smith 2, Ft. Scott, Kan., 4, Lawrence 5, St. Joseph 6, Atchison 7, Topeka 8.
GIDEON'S MINSTRELS: Webster City, Ia., Feb. 21, Parkersburg 22, Waverly 24, Hampton 25, Charlesville 27, Hanover 28, New Hampton March 1, Garner 3, Richmond 4, Grundy Center 5, Hubbard 6, Vinton 7.
GORTON'S MINSTRELS (C. G. Pearl, manager): Dixon, Ill., Feb. 21, Sycamore 22, Batavia 24, Belvidere 25, Beloit, Wis., 26.
HEART OF THE BLUE RIDGE: Albany, N. Y., Feb. 17-19, Catskill 20, Hudson 21, Gloversville 22, Troy 24-26.
HERALD SQUARE OPERA (A. H. Mac, mgr.): Adelphia, Ark., Feb. 24, Hot Springs 25, Malvern 26, Conway 27, Pine Bluff 28, Stuttgart, March 1, Brinkley 4, Forest City 5, Wynne 6, Augusta 7, Newport 8.
LOST IN THE DESERT (W. B. Mears, mgr.): Dayton, O., Feb. 24-26, Columbus 27-March 1, Pittsburg 3-8.
PERRY, FRANK L.: Toulon, Ill., Feb. 17-22.
PRICE'S POPULAR PLAYERS: New York, Feb. 17-22, Haverstraw, N. Y., 24-March 1, White Plains 3-8.
QUO VADIS (Southern; Carpenter's; R. H. Fitzhugh, mgr.): Hope, Ark., Feb. 18, Arkadelphia 19, Camden 20, Pine Bluff 21, Little Rock 22, Hot Springs 24, Stuttgart 25, Clarendon 26, Brinkley 27, Newport 28, Batesville March 1.
RILEY AND WOODS: Pittsburg, Pa., Feb. 17-22.
RIP VAN WINKLE (Wood and Joy): Norfolk, N. D., Feb. 19, Bathgate 21, Larimore 24, Langdon 26, Park River 28.
SPOONER DRAMATIC (F. R. and Allie; W. Dietz Harrison, mgr.): Key West, Fla., Feb. 17-March 1, Tampa 3-8.
TEN NIGHTS IN A BAR ROOM (Busby Bros.): Marshall, Minn., Feb. 22.
THE KELLER STOCK: Pueblo, Col., Feb. 17—indefinite.
THE LOVERS' DILEMMA (H. C. Anderson, mgr.): Johnstown, N. Y., Feb. 21, Gloversville 22, Fort Plain 24, Rhinebeck 25, Oneida 26, Canastota 27, Seneca Falls March 1, Waterloo 3, Clyde 4, Newark 5, Palmyra 6, Penn Yan 7, Canandaigua 8.
WAITE, H. JAMES (Uncle Terry): Bellows Falls, Vt., Feb. 19, Claremont, N. H., 20, St. Johnsbury, Vt., 20, Berlin, N. H., 21, Montpelier, Vt., 22, Barre 24, Burlington, Vt., 26, St. Albans 27, Plattsburg, N. Y., 28.

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TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske in Miranda—Many Successes in Windy City—Hall's Jests.

(Special to The Mirror.)

CHICAGO, Feb. 17.

James O'Neill in Monte Cristo opened at McVicker's for a week last night before an enormous house. Mr. O'Neill is apparently years younger than the handsome young man who is his son, both in real life and in the play, and the elder James was playing Monte Cristo when he told me of this same youth as a prattling baby. The perennial star is supported by Frederic de Belleville, another man who thwarts Father Time. The advance sale indicates another try for the record.

Prince Henry, brother of Kaiser Wilhelm, is underlined here for two nights, March 3 and 4. He will change the bill each night and give extra matinees. He goes from here to St. Louis for a matinee.

After two fine weeks in A Bit of Old Chelsea and The Unwelcome Mrs. Hatch, Mrs. Fiske put on Miranda of the Balcony at the Grand Opera House this evening before a large and appreciative audience. It was very well received and will be continued through the week. Next week, Divorcons will be revived for the farewell of the engagement. Mr. Mansfield will follow for a few weeks in Monsieur Beaucaire.

George A. Beane, the clever creator of Ben Gay in A Trip to Chinatown, will be the Sultan of Sulu in George Ade's new opera Ki-Ram, at the Studebaker. Mr. Ade has seen 'em all and Mr. Beane is his selection for the part.

John Drew has made a great big hit here at Powers' in The Second in Command, which begins its last week this evening.

A rumor reached here the other day that Col. John Hopkins has passed away, and all of the newspapers wired their correspondents for confirmation of the news. Colonel John heard about it and he telegraphed the *Tribune:* "Report of my death greatly exaggerated."

At the Illinois Dan Daly has made a great personal success in The New Yorkers. He is well supported, too. Next week Mr. Daly will be followed by The Messenger Boy, with James T. Powers and the New York cast.

Adjoining the Grand Opera House, on the alley, is a narrow, hoodoo building owned by a well-known local ex-sport. For years he has been trying to sell it to the Hamlins, but without avail. The other day he took a dime museum manager into his confidence and the next morning the windows of the place blossomed with freak announcements in all colors. The Hamlins saw them, made a concerted rush for the owner, and leased the building for a term of years. Now a mammoth office skyscraper will be built around the Grand.

A King and a Few Dukes is enjoying a successful run at the Dearborn and will continue for some time. Grace Reals, of the stock company, shared a birthday with the late Abraham Lincoln the other day, and the stage hands presented her with a silver make-up set. After the matinee she was serenaded by the orchestra, and she made a speech, which was enjoyed by those who had been posted to remain in the auditorium. The reconstructed Explorers will be given by the road company, headed by Richard Carle, the afternoon and evening of March 2.

Speaking of the lamented Lincoln reminds me that I celebrated his birthday, in the police court, by freeing all of the colored people brought before me.

Aida was put on by the Castle Square people at the Studebaker to-night. There is but one week more of the season and then the company will go on the road until June. A full week will be given to the rehearsals of George Ade's opera, which will be produced Tuesday, March 11. For the opening night the house will be taken by the Forty Club, of which Mr. Ade is vice-president, and by the Athletic Club, of which he is secretary.

In A King and a Few Dukes, at the Dearborn, a pug dog is washed in full view of the audience at the end of the first act. Louise Rial has to carry the dog at the opening of the second act. As the washed dog is not thoroughly dry by that time, Manager Tillotson has been obliged to sign another pug to do a double.

Mason and Mason enjoyed a very successful week at the Great Northern in Rudolph and Adolph, and were followed yesterday by the Lilliputians in The Merry Tramps.

George A. Schiller and William Cameron, of The New Yorkers, are to be jointly starred next season by Manager George W. Lederer.

Sam Morris, comedian at Hopkins', was one of the organizers of the Tom Keene Dramatic Club, of San Francisco, sixteen years ago last Saturday, and he was presented with a set of diamond studs and cuff buttons from his former associates.

Cleopatra followed Children of the Ghetto at the Columbus yesterday, and next week the stock company will give Puddinhead Wilson. Frank Moynihan, who has just returned from a tour with A Homespun Heart, will assist in running the stage at this house.

The carline drama returned to us yesterday, when A Lion's Heart went on at the Alhambra. All of the other "hearts" are doing well, I am told, including "True Irish," "of Chicago," "of Maryland," and "Are Trumps."

This was to have been the last week of the Hopkins' Stock, but Manager Gumpertz thought of the annual benefits and put on Camille, with Selma Herman in the title-role. To-morrow the patrons of the house will "cough" for the benefit of Camille, and Thursday for the benefit of Armand—Robert Wayne. Sam Morris, Richard Bohler, and Jennie Kelton will remain at Hopkins' for the present to do little plays in the vaudeville bill.

The Fatal Wedding followed Lost in the Desert over at the Academy of Music yesterday, and at the Bijou Two Little Waifs succeeded The Span of Life.

On a poster advertising a burlesque show at one of the vaudeville houses this week I saw these lines:

40 BEAUTIFUL WOMEN 40
30 BEAUTIFUL COSTUMES 30

If those are facts, the police are likely to interfere. The sheriff probably got the other ten somewhere.

Edward S. Willard follows John Drew at Powers' next week, opening in The Cardinal.

Manager Fred Hamlin, of the Grand, has gone to Mt. Clemens for a few weeks' wrestle with the rheumatic waters. Before he left he purchased a race horse that he registered as "Joe Buckley." If the animal's theatrical namesake is on the track the first time he starts he will chase the bookmakers up into the grand stand.

On March 2 Andrew Mack will open a two-weeks' engagement at McVicker's in his new play, Tom Moore. The production of Jim Bludsoe by Rush and Harris has been postponed until March 16.

Master Linn, "the big-headed boy," is at Middleton's Dime Museum this week. He is probably a "juvenile man."

Money was produced by the stock company over at the American yesterday. Money, by the way, has been produced at this house ever since the new management took hold.

Colonel Hopkins' daughter, Emma May, sprained her ankle while leading the mob in Virginius at her father's theatre the other night. As it was not her voice that was sprained the performance was not interfered with.

"BIDY" HALL.

BOSTON.

Irving at the Hollis—Florodora and King Dodo Make Hits—Plays and Players.

(Special to The Mirror.)

BOSTON, Feb. 17.

Mr. Henry Irving and Ellen Terry make their return to the Boston stage to-night, and furnish the conspicuous dramatic feature of the week. They opened to a large audience at the Hollis, and King Charles I was presented in an admirable manner. It served as a semi-novelty, too, for it has been a long time since Mr. Irving has presented this play in Boston. The real novelty of the engagement, however, will be Madame Sans Gene, for even if it has been played here before, it has never had such actors as these in the cast. Nevertheless, the greatest demand in the repertoire is for the two performances of The Merchant of Venice. The week closes with Louis XI.

May Irwin is back in Boston again, and at the Museum with The Widow Jones. The cast is entirely different from that which first presented the piece here several years ago, but then that makes little difference so long as the star has the title part, which is universally admitted in Boston to be the best that she has ever played as a star. It was a stroke of good judgment on her part to revive her old songs with this old play, and they went immensely.

The permanent opera company at the Bijou makes a rather gala week of it by alternating Il Trovatore and Lucia di Lammermoor. In the first Clara Lane, the popular prima donna of the organization, returns after an extended illness, and in the other, Frida Ricci, the visiting prima donna, repeats the success which she made last week. She has been especially well received, and her mad scene has won much praise.

They make a notable celebration at the Castle Square this week in honor of the 3000th dramatic performance by the stock company. This takes place Feb. 19, and to supplement the performances of The Nominee a great band of one hundred musicians has been organized to give free concerts to patrons from now until the play begins, and from 6 to 8 at night. So for one day only the Castle Square gives a continuous performance. The Nominee has a delightful production in every respect.

Florodora has been playing to capacity business at the Colonial, and its hit has been by all odds the greatest of any musical production this season. The sextette gets there just as it has everywhere, but Isadore Rush scores an individual hit that is the most pronounced of any, and R. Peyton Carter, who is a newcomer to the company but an old Boston favorite, drew capital work.

King Dodo also makes a big hit at the Tremont, and settles down for a run that promises to be long. The three chief hits are scored by Raymond Hitchcock, Cheridah Simpson, and Gertrude Quinlan. Seats are on sale four weeks in advance, so that there is little doubt of the stay here.

The Bowdoin Square gives its patrons Dewey, the Hero of Manila. Bert Lytell and Loraine Dreux have the leading parts. The Great Northwest will follow.

Morocco Bound keeps on to good business at the Park, and this is now the sixth week of the engagement. Recent additions to the company are Yorke and Adams, who give a Hebrew turn that is a popular feature. The professional matinees each Thursday bring the well-known players in Boston into the auditorium, and the house is always packed on these occasions.

Happy Hooligan promises to be as popular with cartoon lovers as Foxy Grandpa was, and if Mrs. Katzenjammer and Alphonse and Gaston could strike Boston our gayety would be complete. Ross Snow always made an immense hit here, and in the new piece he is just as funny as he was in the days of his fairy queenship. He has a capital company, and the week at the Grand Opera House promises to be good.

Colorado has made a number of individual successes at the Boston, Maude Hoffman being one of the notable members of the company and scoring a hit fully as great as any that she ever made while with Mr. Willard. Wilton Lackaye always does conspicuously fine work, and J. M. Colville's work as Colonel Kincaid is one of the features of the cast. Horace Lewis, Violet Rand, Francis Carlyle, and J. W. Albaugh are also excellent.

Under Sealed Orders is the melodrama of the week at the Grand, with Severin de Deyn and the stock company in the cast.

Charles J. Rich, acting manager of the Hollis, will be in charge of the benefit for the Actors' Fund Home, which is to be given at that house on Thursday, April 3.

John C. Fisher came on from New York so as to be here for the opening of Florodora at the Colonial. He will return again later.

Quincy Kilby, manager of the Bijou, has been confined to his home by serious illness, but it is now expected that his recovery will be rapid.

Maude Hoffman is the guest of Mr. and Mrs. C. H. Bond on Commonwealth Avenue during her engagement here in Colorado.

Herbert Kelcey, Effie Shannon, and the leading members of their company played around the suburbs of Boston in Her Lord and Master, near enough to come back to town each night and stop at the Bellevue.

Edward E. Rice is negotiating for a musical production in town here in the near future, and he also has plans in view for a comic opera on Don Quixote, and a musical comedy called Ping Pong. He is writing the music for both.

Mark Kent has joined the stock company at the Bowdoin Square, and makes his reappearance this week.

Master and Man is in rehearsal at the Castle Square.

J. M. Colville is writing a new play with Osceola, the chief, as hero.

William H. O'Neill has secured a large tract of land at South Boston, near City Point, and he will establish there a place of amusement similiar to those which he has run at Point of Pines and Crescent Gardens previous Summers.

And, by the way, it would not surprise me a bit to see a comic opera company established at Point of Pines, somewhat similar to that which used to be seen at Oakland Garden.

Charles F. Pidgin, the author of Quincy Adams Sawyer, and Colonel Ethan Allen, who wrote The Drama of the Revolution, were the guests of the New England Woman's Press Association at its gentlemen's night at the Vendome last week. The latter read long extracts from his work.

Mrs. Charles Mackay, wife of the popular member of the Castle Square company, has just returned from a visit to New York, where she has been recuperating from her serious illness, but her doctors wanted to avoid the treachery of a March in Boston, and so she sailed last week with her father, Linn Boyd Porter, on the *Commonwealth* for a trip to Algiers and the Mediterranean. Mr. Porter will make a long stay, but Mrs. Mackay will return the first of April. Many theatical people saw the boat sail, and sent floral expressions of best wishes.

JAY BENTON.

PHILADELPHIA.

Lenten Slump at Theatres—Sky Farm Not Liked—Many New Offerings.

(Special to The Mirror.)

PHILADELPHIA, Feb. 17.

Our places of amusement are feeling the effects of the Lenten season. There are many changes this week, however, with prospects of improving patronage.

Sky Farm is in its second and last week at the Broad Street Theatre and has played to small houses since the opening night. The critics view it unfavorably. Eben Holden Feb. 24. E. H. Sothern for three weeks March 3.

Anna Held opened for a fortnight at the Chestnut Street Theatre to-night, presenting The Little Duchess to a crowded and pleased audience. It is a beautiful production, and the chorus is handsome. Miss Held is well supported by Charles A. Bigelow, Joseph Herbert, George Marion, Charles Swain, Joseph Welch, Robert Fairchild, and Eva Davenport. 'Way Down East March 3 for three weeks.

William Faversham made his local stellar debut this evening in A Royal Rival, at the Chestnut Street Opera House, for a week's stay, and was well received. The cast includes Isabelle Irving, Edwin Stevens, Prince Lloyd, Suitz Edwards, James Kearney, Maggie Holloway Fisher, and Claire McDowell. Florodora will be put on for a run Feb. 24.

Henry Miller in D'Arcy of the Guards was welcomed by a crowded house to-night at the Garrick Theatre, where he opened for a two-weeks' engagement. The play is of particular interest to our playgoers, as the scenes and incidents are laid in Philadelphia during the Revolution. It is a pleasure to record the success of the star and his excellent supporting company. Mrs. Patrick Campbell March 3.

At the Walnut Street Theatre, Ward and Vokes hold the week with their latest farce, The Head Waiters. They are surrounded by a large and clever company, in which catchy music, handsome scenery and entertaining laughable features stand prominent. Opening large, with equal prospects for week. Colorado Feb. 24. Grace George March 10.

A Trip to Buffalo is in its second and last week at the Auditorium, to large business. Robert B. Mantell will follow for two weeks.

The Durban-Sheeler Stock company, at the Girard Avenue Theatre, are giving, with fine effect We'Uns of Tennessee, in which Bertha Creighton, Emma Maddern, Eugene Moore, and every member of the organization score successes. Business continues large. Edward Harrigan, with a revival of his Mulligan Guard series, will open Feb. 24 in Old Lavender.

Forepaugh's Theatre, under the new management of William Miller and George Fish, certainly deserve credit for enterprise and liberality. This week the stock company appears in Sowing the Wind, attracting crowded houses. A professional matinee is announced for Feb. 21. Woman and Wine next week.

York State Folks opened to-night at the Park Theatre for a fortnight's engagement, with the same company that opened its season in this city last September. Thomas E. Shea will follow.

Dangers of Paris, a sensational melodrama, is at the National Theatre, opening to fair business. The Penitent Feb. 24.

The Standard Theatre Stock company are giving Reaping the Whirlwind, with the full strength of the Darcy and Speck organization. Business fair. The War of Wealth Feb. 24.

The Night Before Christmas is the offering at the People's Theatre. Martin's Uncle Tom's Cabin Feb. 24.

The Imperial English Opera company, at Hashim's Grand Opera House, continues in favor. Antonio Paoli and Rosalie Chalia have been added to the company. This week, Il Trovatore for three nights, alternating with The Bohemian Girl and Cavelleria Rusticana as a double bill. William Parry, the stage-manager, is doing creditable work in mounting the operas, and ably assisted by Joseph Tressi, as musical conductor. The New Orleans French Opera company will open at the Grand March 10.

Dumont's Minstrels, at the Eleventh Street Opera House, continue to good patronage.

At the Academy of Music, the Metropolitan Opera company will close its most successful season for many years, to-morrow evening, with Paderewski's Manru. Florizel, the boy violinist, announced in concert Feb. 12, has been postponed on account of illness. Boston Symphony Concerts Feb. 19 and 21. Paderewski March 1. Burton Holmes, lectures, Feb. 24, March 3, 10, 24, 31.

Wurster's German Stock company, at the Arch Street Theatre, is playing to large audiences. Fuhrmann Henschel and Doctor Klaus is the programme for this week.

S. FERNBERGER.

CINCINNATI.

The Christian by Pike Stock—Other Bills—Music Notes.

(Special to The Mirror.)

CINCINNATI, Feb. 17.

Miss Bob White, with Marguerita Sylva, in the leading role, is the attraction at Robinson's this week. Other well-known people in the company are Richard F. Carroll, William E. Philp, Frank Deshon, Thomas Whiffen, Mathilde Preville, and Alice Campbell. Richard Mansfield is the underline.

The Christian was played yesterday for the first time in stock by the Pike company, and scored as great a success as when given at highest prices. Lizzie Hudson Collier made an admirable Glory Quayle, and Byron Douglass was an excellent John Storm. The minor roles were admirably handled. Next week, Cleopatra.

Devil's Auction, with a number of new features, was the bill at the Walnut yesterday, and was received with as much favor as ever. The principals, in an excellent cast, were Richard Brown, William J. Mason, Victoria Walters, and Madge Torrence.

The Span of Life made its annual appearance at the Lyceum Sunday, and pleased the usual large audience that found the human bridge of the Donasettas to be still the most absorbing feature.

Are You a Buffalo is the attraction at Heuck's. It is interpreted by an excellent company, including John T. Tierney, John Price, Marty Moore, Ada Deaves, Ethel Courtney, Margie Tebeau, and a host of others.

It was definitely decided several days ago that the new Grand, though nearly completed, will not be opened until next season. The lease of Robinson's will then be on the market.

Herbert H. Pattee has resigned from the Pike company, where he became a favorite during his brief stay. He contemplates a season in vaudeville.

Edward Zeldenrust, the pianist, was heard at Music Hall Feb. 12, and captivated a tremendous audience. Madame Schumann-Heink reappeared in concert at the same house 14, and was also greeted by a large audience.

Jan Kubelik's recent engagement was so successful that a return date has been arranged for Friday evening.

H. A. SUTTON.

WASHINGTON.

Plans for Permanent Symphony Orchestra—Current Attractions—Gossip.

(Special to The Mirror.)

WASHINGTON, Feb. 17.

A movement was inaugurated last week by Reginald De Koven having for its purpose the establishing of a permanent symphony orchestra in this city. At a preliminary meeting held Friday afternoon at the Columbia Theatre, when prominent musicians and music lovers were present, a plan for the formation of the orchestra was outlined by Mr. De Koven, and a committee consisting of W. H. Santleman, leader of the Marine Band; W. A. Haley, of Haley's Band; Raymond Schroeder, Chris Arth, Jr., Rol Murray, and Victor Johnson was appointed, with Mr. De Koven as chairman, to consider the *personnel* of an orchestra of sixty musicians. It is said that liberal financial backing has been assured.

Otis Skinner's week in Francesca da Rimini was most successful. Eben Holden is the current attraction. Dunman Thompson will follow.

Ben Hur is in its second and final week at the New National. Captain Jinks will follow.

The Bellows Stock company at the Lafayette Square gave a strong performance of Brother Officers to-night. The staging is handsome and correct. The principals in the cast include White Whittlesey as Lieutenant John Hinds, John T. Sullivan as Mr. Hutton, Tony Cummings as Captain Hutchinson, Charles Wyngate as Lieutenant Launcelot Playfair, William Redmund as Colonel Stapleton, Frederic Sullivan as Earl of Hunstanton, Mrs. Thomas Barry as Lady Margaret Pleydell, Katherine Clinton as Mrs. Hammond, Antoinette Walker as Kate Johnson, and Lillian Lawrence as the Baroness Royden.

Rose Melville, one of the Academy of Music's most popular stars, presented her quaint and pleasing performance of Sis Hopkins again to-night to a full house. An excellent company supports the star. Ward and Vokes next week.

The closing night of the successful Elks' Carnival at Convention Hall included an interesting feature in the christening of the three lion cubs born here on the opening day. Edwin B. Hay stood sponsor.

Jan Kubelik, the violinist, drew a capacity audience to his second return appearance Sunday night at the Columbia Theatre.

Percy Haswell's Baltimore Stock company's engagement at Chase's Theatre for Easter week has been canceled owing to her contract to star next season in A Royal Family. She has already been booked for an appearance at the National in September.

Nicholas Douty, under the auspices of the Choral Society, will give a song recital at Congregational Church Hall Feb. 22.

Burton Holmes commences his illustrated lecture series of five Tuesday matinees at the Columbia Theatre to-morrow afternoon. The subject announced is "St. Petersburg." These lectures are growing immensely popular. Florizel's recital at this house, set for last Tuesday, was canceled on account of illness.

The Kneisel Quartette give their fourth concert of the season at National Rifles' Hall, Tuesday night.

Information has been received that John W. Dunne, who is ill with typhoid fever at Norfolk, Va., is greatly improved.

JOHN T. WARDE.

ST. LOUIS.

Benefits at Olympic and Grand—Changes at the Theatres—Notes.

(Special to The Mirror.)

ST. LOUIS, Feb. 17.

The most important happenings of the past week were benefits given at the Olympic and Grand for the families of the seven brave firemen who lost their lives at the collapse of the buildings at Third and Chestnut streets on Feb. 4. Thursday afternoon Manager Short, of the Olympic and Century, with the co-operation of the management of Miss Bob White and Keliar, gave a performance at the Olympic, consisting of two acts of Miss Bob White and several of Keliar's specialties.

Friday afternoon Manager Garen, of Havlin's, Grand, and Imperial, gave a performance at the Grand in which The Telephone Girl and acts from the Imperial, Havlin's, Columbia, and Standard participated. A novel feature of the Grand benefit was the selling of song-books throughout the house by Managers Garen and Rosenthal. Friday evening there was another benefit given at the Fourteenth Street Theatre, which was arranged by C. C. Dow and Dick Richards. There were a large number of specialties given. All of these benefits were largely attended and swelled the fund to about $25,000.

Miss Bob White pleased good sized audiences at the Olympic. Sunday evening the Rogers Brothers in Washington opened for a week. Gus C. Weinberg, who played in stock here for so many seasons, had a great welcome. John Drew Feb. 24.

Keliar did well at the Century. Last evening The County Fair, with Neil Burgess again playing Abigail Prue, was revived. Stuart Robson next Sunday.

The Telephone Girl drew good business at the Grand. The company this season is good throughout. Sunday afternoon the Rays returned with their great success, A Hot Old Time, and were greeted by a big house, and last night the S. R. O. sign was displayed. In their support are T. F. O'Malley, Ben T. Dillon, J. Bernard Dyllyn, Al. H. Weston, T. De Forrest, Joe Allen, Tom Bright, Ernest Bright, F. P. Spellman, John Scott, Lawrence Brown, Lillie Doherty, Anna Doherty, Irene Young, Pearl De Forrest, Bianca Lester, Norinne Dunham, and Violet St. Clair. Are You a Buffalo underlined.

Down Mobile is Manager Garen's offering at Havlin's. In the company are Jack Sherman, Charles A. Sellon, George Pritchard, Herbert Spencer, Charles T. Small, Helen Ray, Florence Willis, Nellie V. Small, Mamie Holman, Eva Benton, Robert Leeland. One of the Bravest follows.

At the Imperial we have Sporting Life, introducing Lorimer Johnston, H. G. Anderson, James J. Boyd, John T. Dwyer, John De Gex, Arlington D. Cowles, Edith Barry, Mabel Mortimer, Flora Fairwether, Lillian Lamson. Treasure Island next week.

Bandmaster Weil arranged an interesting programme for his seventh concert Sunday at the Odeon. Selections from Verdi, Weber, a medley of grand opera melodies and a descriptive piece, with electrical effects, were rendered by his musicians. Louise Meyers, violinist, and Marie Uhrig, contralto, assisted the band.

J. A. NORTON.

CUES.

Al. Traherne, for five seasons with William A. Brady, has resigned his position as stage-manager with Lovers' Lane (Eastern).

Three members of the Al. G. Field Greater Minstrels have suffered the loss of their mothers within the past few weeks. During the performance at Columbia, S. C., Charley Cartmell received a telegram stating his mother was dying. Johnny Whalen received a similar telegram just before going on the stage at Richmond, Va. James A. Wall's mother passed away while he was confined in the Protestant Hospital at Columbus, O., with typhoid fever. The news was kept from him for several days. At the same time Mr. Wall's partner, Frank Fogerty, received a telegram informing him of the death of his brother. The members of the company extended their sincere sympathy to their afflicted comrades. Mr. Wall has recovered from his illness and will soon resume his position with the company.

Suits and counter suits have been waging recently between M. E. Mulvey, former manager of the New Grand Theatre at Salt Lake City, and the Salt Lake Amusement Company, owners of the building. The Amusement Company claims $1,200 due them from Mr. Mulvey, of which amount $800 is alleged to have been received by Mr. Mulvey for the association, and $400 of which is rent for the building. Mr. Mulvey denies the allegations and has filed a counter suit for $400 that he says is salary still owed him. The Grand Bill Posting Company and E. F. Carruthers have also sued the association for various sums on the allegation that they have not been allowed to fulfill their contracts.

Frank M. Norcross is with Jan Kubelik as business manager for Daniel Frohman and Hugo Gorlitz.

Joseph Gottlob and Melville Marx, managers of the Columbia Theatre, San Francisco, sailed from Boston for Naples on the Dominion liner *Commonwealth*, Wednesday.

Dorothy Morton has left the cast of Florodora at the New York Winter Garden.

It is said that Fisher and Ryley are negotiating with Vesta Tilley to appear in The Silver Slipper here.

David Bispham and Denman Thompson have been made honorary members of the Mutual Musical Protective Union.

It has been decided that the Globe Theatre, London, must be demolished, and the work will begin by the end of March.

Blanche Bates, accompanied by her mother, Mrs. Frances M. Bates, of 140 West Thirty-fourth Street, went to a police station last Saturday for the purpose of making a charge of larceny against a colored servant. The woman admitted her guilt.

Loie Fuller is the subject of a medal, by Pierre Roche, the French artist. The honor was conferred upon Miss Fuller, the medallist says, in recognition of the value of her inventions.

Adolph Zimmermann, of the Irving Place Theatre Stock company, is ill with pneumonia.

Howard P. Taylor is putting the finishing touches to an original romantic four-act melodrama, entitled A Break for Life, founded upon the career of the Biddle brothers.

Mr. and Mrs. Al. H. Wilson, of The Watch on the Rhine company, were entertained at dinner by Mr. and Mrs. E. S. Spahr, of Denison, Tex., while playing there recently.

The Uncle Tom's Cabin company with which John L. Sullivan has been playing Legree disbanded at Jersey City last week.

Walter E. Hudson has been engaged as business-manager and Frank Bixby as advance representative for Frank Keenan, for his tour in Hon. John Grigsby at the close of his Manhattan Theatre engagement on Feb. 22.

THE STOCK COMPANIES.

Photo by Edward Emonds.

Above is an excellent portrait of Mrs. Spooner, whose stock company, appearing in support of her talented daughters, Edna May and Cecil Spooner, celebrated its first anniversary at the Park Theatre, Brooklyn, last Tuesday, after a year of remarkable success. It is a fact that during the company's occupancy of the Park nearly as many have had to be turned away as could possibly be accommodated. One of the most potent factors in this turning of a theatre that had been worse than unprofitable for years into a veritable gold mine has been the wise and liberal management of Mrs. Spooner, who by the outcome of the enterprise has established herself as one of the foremost of women managers. She has also succeeded by making careful selections from the best plays and staging them accurately and handsomely, as well as by continually strengthening her company, in placing it among the leading stock organizations of the country. Not uniform good judgment and giving the public more than its money's worth alone could have done these things, but Mrs. Spooner's genial personality, generosity and original ideas concerning the conduct of the theatre, whereby she has made personal friends of many of the patrons, have also been largely responsible. Besides her managerial gift, Mrs. Spooner is an experienced actress and has written several plays that have found favor, so that it can be truthfully said that few women understand all the details of the theatrical business as thoroughly as she. It is not venturesome to predict that when the company moves to the larger Bijou Theatre next Fall the success that has been so deservedly won at the Park will be more than duplicated there.

No happier selection could have been made by the Spooner Stock company for its anniversary week than the revival of Blue Jeans, employing as it did every member of the company. Edna May Spooner's June, which shows her proficiency in a role entirely different from any of the others she has played, proved finer by repetition and as before was notable for its exceptional naturalness, tenderness and sympathetic qualities, as well as for the excellence of the homely dialect of Indiana. Augustus Phillips again gave his forceful and manly performance of Perry Bascom, and Cecil Spooner's and Harold Kennedy's Nell and Jim Tutewiler, respectively, were as capital character drawings as ever. Mrs. Spooner was given ovations upon her return to the cast as Mrs. Hankins, and was no less amusing than formerly, while Isaac Hankins remained the best thing Ben F. Wilson has yet done. Other especially good portrayals were the Ben Boone of Walter Wilson, the Colonel Risener of Robert Ransom, the Sue Eudaly of Olive Grove, the Cindy Tutewiler of Reta Villers, the Beleena Kicker of Jessie McAllister, and the Little June of Little Louise Allen, although W. L. West, Edwin H. Curtis, Harry Hicks, Isaac Payton, Tom Sheeley, C. C. Palmer, Helen Nixon, Frances Lloyd, and Hattie West all contributed to the success of the performances. Cecil Spooner's and Harold Kennedy's rendering of "I Want to Be the Leading Lady" was easily the best that has been heard in Brooklyn, and the Cecil Quartet, composed of Charles Wetmore, Leo Edwards, Victor Kappa, and Ralph H. Strong, sang some enjoyable selections excellently, as did Claude Thardo. The staging could hardly have been improved. Many were turned away. This week, Lord and Lady Algy.

Corse Payton's Theatre company made a pleasing revival of that fine old drama, The Lady of Lyons, last week to the customary crowded houses. The play was elaborately staged and enlisted the services of Kirk Brown, George Hoey, Charles Barringer, W. A. Mortimer, Barton Williams, Johnnie Hoey, William Claire, Charles McCreery, Joseph Castle, Charles Farnum, Etta Reed, Grace Fox, Sadie Radcliffe, and Marie Casmere. This week Hoyt's A Temperance Town, with Corse Payton as Launcelot Jones, is the bill.

The Columbia Theatre Stock company presented A Trip to Chinatown in an enjoyable manner to large audiences last week. In the cast were W. H. Lytell, Frank E. Camp, Edward Mackay, E. L. Snader, James A. Bliss, John F. Birch, Pietre A. Lerse, Avon Bryer, Valerie Bergere, Gertrude Reynolds, Rose Stuart, Emilie Gardner, and Louise Mulkins. Much regret has been expressed over Valerie Bergere's severing her connection with the company, by both the audiences and the others in the organization. Isabelle Evesson, the new leading woman, made her debut with the company in Sapho last night.

Blaney's stock company at Blaney's Theatre offered The Daughter of the Diamond King last week, and as usual did profitable business. Those in the cast were Sidney Toler, D. W. C. Jennings, John Fenton, Lee Willard, Peter Lang, G. E. Martin, E. S. Morey, R. A. Coskil, Will Brown, Sadie Curtis, Ethel Milton, Adele La Gros, and Marion Barney. The audiences were well satisfied. This week Blue Jeans is proving an excellent bill.

The Elite Stock company at the Gotham Theatre made a production of The Fugitive last week that served to draw well. J. K. Hutchinson, Ethel Fuller, Harry McDonald, Walter Chester, Edmund Day, Frank Armstrong, George W. Marks, Alice Shepard-Davenport, and Emma De Castro were the players. The audiences waxed enthusiastic over the sensational scenes. This week, Sins of the Night.

Georgia Welles has inherited property in England, it is said, and will go to claim it at the close of the season of the stock company at the American Theatre.

The Travers-Vale Stock company has rapidly jumped into favor at the New American Theatre, Chicago. The productions have been of a most pretentious order and the staging of the various plays has called forth great commendation. At the close of the regular season in May Mr. Travers-Vale will take the entire company to his Summer Theatre at Electric Park, Kansas City, opening June 1. His season there was a most successful one. At the close of the Kansas City season the company will return to its permanent home at the New American, Chicago, opening early in September.

Helen Ridgeway, late leading woman with Alvin Joslin, has joined the Columbus Theatre Stock company. Miss Ridgeway made her first appearance with the company Sunday, Feb. 9, in Children of the Ghetto. She received her part on Saturday afternoon and played it at the Sunday matinee without a mistake.

Owing to a change of policy, Colonel John D. Hopkins will hereafter devote the Grand Opera House, Memphis, to continuous vaudeville, thereby displacing the stock company. Hardly had their notice of closing been posted when the leading man, De Witt Clinton, engaged almost the entire company and secured another theatre, the Auditorium, that he is having entirely remodeled, and will open Feb. 24, presenting high class plays only. It is Mr. Clinton's intention to run straight drama with no vaudeville features and playing three matinees a week, instead of two performances a day as heretofore, thereby gaining time for perfect and complete productions.

Edward Harrigan will begin his revival of the old Mulligan Guards plays with the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia, next week. Owing to an offer received from San Francisco, Mr. Harrigan was allowed by Managers Durban and Sheeler to cut short his Philadelphia engagement three weeks.

Harry Glazier made his debut as leading man of the Empire Theatre Stock company, Toledo, Feb. 9, in The Butterflies. Mr. Glazier scored a success in John Drew's old role. Rebecca Warren was excellent as Marian Stuart Dodge, and good work also was done by Fay Courtenay, Charlotte Townsend, Kate Jepson, Louis Albion, Frederick Kirby, Thomas P. Jackson, and Emil Hoch.

There is a rumor that Cecilia Loftus, after her London engagement with Sir Henry Irving during the coronation season, will return to this country to fill an eleven weeks' engagement as leading woman of the Lafayette Square Stock company. At the close of this engagement she will rejoin the Irving company.

Gilbert E. Gardiner, of the Grand Opera House Stock company, San Francisco, and Ida Gertrude Banning, late of Melbourne MacDowell's company, were married at Los Angeles, Feb. 4.

A handsome souvenir booklet was issued Feb. 10 by the Pike Theatre Stock company, Cincinnati, to commemorate the company's two thousandth performance.

Henry Miller will again head a stock company in San Francisco this Summer. Margaret Anglin will be his leading woman.

Emma Dunn has rejoined the Woodward Stock company, Kansas City, for a special engagement of fourteen weeks, opening Feb. 9, as June in Blue Jeans.

Meta Maynard has been engaged as leading woman of Arthur Maitland's Summer stock company at Albany. Edna Hickey also has signed with the company.

Madge Douglass, the new ingenue of the Boyle Stock company, Nashville, was warmly praised for her clever acting in the company's recent production of Dr. Bill.

Jay L. Packard has almost completed plans for establishing a stock company at Newport News early in the Summer for a season of eight weeks. After that engagement he expects to take the company to Virginia Beach for the rest of the Summer.

ACTORS' SOCIETY ENGAGEMENTS.

George Macintyre, secretary of the Actors' Society, has just completed an interesting report of the business done by the engagement department of the society during the past seven months. In that period 283 members of the society have secured engagements through the department, at an average salary of $49 per week. The aggregate commissions received by the society on 237 of these engagements amount to $1,847.41, being an average commission of $7.80. It is estimated that the total saving to members in commissions during the seven months is no less than $3,048.31. These figures do not include the business transacted in engaging non-members, which has been very large.

ROSE STUART FIGHTS TROLLEY COMPANY.

Rose Stuart, through her attorney, Ernest J. Fellowes, last week began action in the New Jersey courts to prevent the Hudson River Trolley Company from erecting poles on her property in Englewood, N. J. The company is building an extension to its lines passing through Miss Stuart's property, which a commission appraised at $1,000, though she refused to accept this sum, and asked for $4,000. The company then announced its intention of erecting poles on the property.

SPECULATORS FIGHT.

The ticket speculators again distinguished themselves Saturday night by attacking Hugh McGarry, a detective employed at the Criterion Theatre, when he warned patrons not to buy tickets of them. Quite a fracas occurred, and Pauline Townsend and Mimon Coriat, speculators, were arrested. In the West Side Court Sunday Townsend was fined $3 and Coriat was held for further examination.

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JOHN SWINTON MEMORIAL MEETING.

The New York Newsdealers' and Stationers' Protective and Benevolent Association did a graceful and worthy act on last Sunday evening by holding, in the University Settlement Assembly Rooms, a memorial meeting in honor of the late John Swinton, journalist and labor leader. Few men of the American newspaper world have been so highly esteemed as was Mr. Swinton. Even those who opposed his theories most bitterly entertained a high regard for the man. The tribute paid to his memory by the newsdealers and stationers was well earned, and in paying it the association proved itself appreciative of his worth.

The meeting, which was very large, was presided over by Alexander Russin. The first speaker was Robert Waters, a life-long friend of Mr. Swinton's, who in a genial and informal fashion told of the early life, the ambitions, and the achievements of the dead editor and writer. William C. Bryant, president of the Press Club, delivered a fine address upon Mr. Swinton's work as "a newspaper man." Edwin Markham, the poet, spoke feelingly of the dignity and splendor of Mr. Swinton's conception of life and its responsibilities. He concluded his address by reading an original poem, written especially for the occasion, entitled "How Shall We Honor the Dead?" The final stanza of the poem, which was full of feeling and exalted imagination, was as follows:

How shall we honor them, our deathless dead?
How keep their mighty memories alive?
In him who feels their passion they survive!
Flatter their souls with deed and all is said!
In the heroic soul their souls create.
Is raised remembrance past the reach of fate?
The will to serve and bear,
The will to love and dare
And take for God unprofitable risk—
These things, these things will utter praise and paean
Louder than lyric thunders Aeschylean;
These things will build our dead unwasting obelisk.

Other speakers of the evening were Dr. Mayo, editor of *The Medical Journal;* Thomas F. Martin, who spoke of Mr. Swinton as a friend of the newsdealers, and Edward King, who paid a high tribute to Mr. Swinton as an agitator for the cause of labor.

The Halevy Singing Society, under the direction of L. Kramer, sang a number of choruses, solos were sung by Miss Ramber and Mrs. Elizabeth L. Daly, and Joseph Dorn, the pianist, played Chopin's "Funeral March."

DRAMA DAY AT THE LEAGUE.

Drama Day at the Professional Woman's League Monday, under the direction of Kizzie B. Masters, was a very successful meeting. Lutie M. Fechheimer sang two vocal numbers, "Carmena Waltz" and "Obstinations," which were enthusiastically received. Miss Fechheimer has a clear, bell-like dramatic soprano, which she controls admirably. Emma W. Hanson accompanied. Allen De Mond recited "The Old Maid" and the graveyard scene from Hamlet, to the great delight of those present. Mr. De Mond and Miss Masters read a scene from The Hunchback with good dramatic tact. Mr. and Mrs. Mills, of Mrs. Leslie Carter's company, and Hettie Bernard Chace failed to appear. Mr. De Mond closed the programme with his famous rendition of "Over the Hill From the Poorhouse." The ladies' exchange in the basement of the club house was thrown open for the first time yesterday, autograph photos, fancy book work, useful articles, candies, cake—all home made—were on sale. A light luncheon is served every day from 12 to 2 o'clock. A progressive euchre will be held in the League auditorium the 19th. Feb. 24 is Social Day. Mrs. G. H. Gilbert will be the guest of honor.

NOTES OF NEW THEATRES.

E. B. Franzheim secured the lease for the Court Theatre, at Wheeling, W. Va., now being built by the Board of Trade, at a cost of $125,000. It is to be completed about Sept. 1. The capacity will be 1,400.

The new Tawa Theatre, at Ottawa, Ont., was opened by the Colonial Opera company, from the Conservatory of Music, Toledo, Ohio, in La Mascotte last night (Monday). Music was furnished by the Valentine Theatre Orchestra, of Toledo. A large audience that paid from $2.50 to 50 cents for seats enjoyed the performance. The Ottawa Club are the lessees of the new house, and J. H. Letcher is manager.

A reception was held by the Opera House company erecting the new Colonial Theatre at Grinnell, Iowa, on Feb. 11, when the house was thrown open for inspection and seats for the opening performance sold at auction. The Colonial has been built at a cost of $38,000, and in arrangement and appointments is second to none in Iowa. The building is of gray brick, and in dimensions is 86 x 115 feet, with a seating capacity of 950. The stage will accommodate the largest attractions on the road. There are eleven complete sets of scenery.

Howard Kyle, in Nathan Hale, opened the new Appleton, Wis., Theatre Feb. 10. The auditorium, which has a seating capacity of 1,100, was entirely filled, and many were standing. The house was sold at $10 a seat. The receipts were $12,000. The theatre was built by business men of Appleton, and is under the management of Jack Hoefler. It is a modern theatre in every respect, containing all the latest improvements both before and back of the curtain. It is estimated that the buildings and furnishings cost $50,000.

THE "STANDEES."

Nothing happened last week in Fire Commissioner Sturgis' crusade against the "standees" in theatres. At the Metropolitan Opera House, the Victoria, and the Academy, "standees" were allowed as usual. Mr. Sturgis announced that he would take action against these theatres this week.

GUS HILL GETS THE RAYS.

Gus Hill secured last week the rights to A Hot Old Time, the farce by Edgar Selden, in which Johnny and Emma Ray have been so successful. Mr. Hill also signed a contract with the Rays, and will star them for two years in A Hot Old Time and after that in a new farce.

SMALLPOX CLOSES DES MOINES THEATRES.

The City Council of Des Moines, Iowa, has ordered the closing of all the theatres and churches of that city and prohibited public gatherings of any sort until the epidemic of smallpox there shall have abated.

OTIS SKINNER AS LAZARRE.

Otis Skinner announced in Washington last week that he would appear next season in a dramatization of Mary Hartwell Catherwood's novel, "Lazarre." The central figure of the play is Eleazar Williams, the supposed lost Dauphin of France.

ANOTHER LONG ACRE THEATRE?

It is said that a theatre will be erected on the property Nos. 245 to 249 West Forty-second Street and 256 to 262 West Forty-third Street, just off Long Acre Square. The property was sold on Saturday.

SAID TO THE MIRROR.

ENGEL SUMNER: "My name was published in the cast of Homer Lind's Gringoire. Kindly correct this, and state that I have been a member of F. F. Proctor's Stock company all this season."

ELIZA MASON: "Some evil disposed person has sent into New York the report that the Baker Stock company was stranded in St. John, N. B. The report is false in toto. Manager McCutcheon has paid all salaries up to date and the company is flourishing."

ENGAGEMENTS.

G. W. Conklin, for the juvenile in Midnight in Chinatown.

Arthur Lane, as light comedian for the stock company at Fischer's New Theatre, San Francisco.

Marguerite Crasse Labadie, for Ercia in In Louisiana, and W. L. Breen as advance agent.

Pierce and Adams, with John R. Price's Popular Players as a special vaudeville feature.

Celia Ahlberg, for Pennsylvania.

Martha Rudesill, for a term of three weeks in A Gambler's Daughter.

Frank Bigby, as advance agent of Frank Keenan in Hon. John Grimby.

REFLECTIONS.

Photo by J. C. Strauss, St. Louis, Mo.

Above is a portrait of F. N. Innes, proprietor of Innes' famous band. The Innes festivals at the Pan-American were generally recognized as having been the musical sensation of the entire exposition, the newspaper critics being unanimous in declaring the playing of the band so "unusual, different and apart" as to place it in a class of its own. Mr. Innes has recently taken up a new departure by carrying with him a full corps of grand opera singers, who give scenes from grand opera at each festival. He also carries an anvil chorus, which makes a brilliant finale to his festivals. This concession on the part of the musician to the stage picture has aroused such unbounded enthusiasm as to have resulted in the remarkable financial showing that is said to be attending the present tour of Innes and his band.

Eddie Murphy, of Kathryn Kidder's company, was wounded by the accidental discharge of the cannon used in Molly Pitcher during the performance at Savannah, Ga., Feb. 14.

King Edward and Queen Alexandra saw Arizona at the Adelphi, London, Feb. 14. Olive May, who plays Bonita, was summoned by their Majesties to the royal box and complimented upon her work and that of the rest of the company. Miss May presented the King and Queen with a bouquet of flowers.

A man who annoyed the audience at the Victoria Friday night fell from the balcony to the orchestra as a policeman was endeavoring to assist him from the theatre. He was not hurt, but a woman whom he struck in falling was stunned. The man gave his name as George H. Bullock. He was arrested on a charge of disorderly conduct.

The Treasurers' Club of America announce the regular yearly benefit, to be held at Wallack's Theatre night of March 9. Volunteers from the legitimate companies now playing in New York will appear, as well as many of the headliners from the vaudeville houses. H. G. Butler will manage the benefit and the volunteer list embraces names which will insure a capital and enjoyable entertainment.

W. H. Meyers, advance agent of Munro and Sage's Rupert of Hentzau company, was married to Leona Hamilton, of Murray and Mack's company, at Seattle, Wash., on Feb. 2.

The members of The Belle of New York were in a railway collision at Granger, near Elkhart, Ind., Feb. 7. Like the other passengers, they were severely shaken up but not injured.

Nora O'Brien, recently with Mrs. Le Moyne, has joined S. Miller Kent's company as leading woman in The Cowboy and the Lady.

Deaf mutes of Salem, Ore., will play Uncle Tom's Cabin at Cordray's Opera House in that city in the near future.

Minna Phillips, who has been leading woman in The Road to Ruin, was transferred recently by Managers Sullivan, Harris and Woods to a like position in their The Fatal Wedding company, Ola Humphreys having been called to her home on account of the illness of her mother. Miss Phillips had never seen The Fatal Wedding, but she played the role, letter perfect, on twenty-four hours' notice and scored a decided hit.

Harold Blake has resigned from The Chaperons.

MUSIC NOTES.

A concert was given by the Euterpe Sextette at Hackensack, N. J., Feb. 7. The violin solos by Emmett L. Doyle, director of the sextette, received great applause. Ella Marie Jepson's rendering of "Delegates Villanelle" won high praise.

The Mobile, Ala., Philharmonic Society rendered Leoni's "Gate of Life," and Max Bruch's "Fair Ellen" on Jan 30. A large audience was delighted. The soloists were Mrs. C. L. Lavretta, Thomas H. Halliwell, of Mobile, Ala., and E. T. Thatcher, of Nashville, Tenn. They were the recipients of much praise. The large chorus and orchestra showed continued improvement. The concert was under the direction of Dr. Frank Chace.

Florizel's engagement at the Brooklyn Academy of Music Feb. 14 was canceled because the young violinist was suffering from a severe cold.

The Kneisel Quartette gave a concert at Mendelssohn Hall, Feb. 11.

Albert Weinstein, pianist, made his New York debut at Carnegie Hall, Feb. 13.

Harriette Cady gave a piano recital at the Waldorf-Astoria, Feb. 13.

Ludovic Breitner, Mrs. Breitner, and Leo Schulz gave a recital at Knabe Hall, Feb. 13.

Lillian Nordica resumed her concert tour, after resting several days because of illness, at Portland, Ore., Feb. 14.

The Philharmonic Society gave a concert at Carnegie Hall last Friday.

Ignace Paderewski gave his first recital Feb. 15 at Carnegie Hall.

A series of Sunday symphony concerts was inaugurated at Carnegie Hall in the afternoon of Feb. 16. Mrs. Morris Black and David Bispham, soloists, assisted by an orchestra under the direction of Herman Hans Wetzler, rendered a programme of classic music.

Cornelia Roosevelt Scovel, a cousin of President Roosevelt, will make her debut as a professional singer in a concert at the Waldorf-Astoria next Friday morning. Miss Scovel has studied in Italy for many years, but has not yet decided upon following a professional career.

The first concert in America of Handel V. Phasey's British Guards' Band was given at Herald Square Theatre Sunday evening. The band is composed of men from the British regimental bands, who, on a leave of absence, are making a short tour of this country under the direction of Ed M. Hadley. The British guardsmen, brilliantly uniformed in red cloth and gold lace, were warmly greeted by the audience. Handel Victor Phasey proved himself a capable conductor. The band was heard to better advantage in the lighter music, the Wagner and Ballo selections being faulty in execution. The cornet solos by Sergeant Otto Meslah were executed with brilliancy and artistic finish. He won much applause. Hannah T. Keene, soprano soloist, surprised and amused the audience by her very high notes (if such they may be called), given in birdlike chirps. Clara Farrington's violin numbers, particularly the [illegible] by D. Van Goens, revealed [illegible] and good technique. [illegible] the well-known pianist, accompanied with sympathy and style of the artists.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents an agate line. Quarter-Page, $45; Half-Page, $25; One Page, $80.

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One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.20 per annum, postage prepaid.

Telephone number, 621, 38th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 8 Northumberland Ave., Trafalgar Sq.; Norman's Tourists' Agency, 30 Haymarket, S. W. In Paris, at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lacrille, 69 Lime St. In Sidney, Australia, Smith & Co., Hunt St. The Trade supplied by all News Companies.

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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - FEBRUARY 22, 1902.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

As the first forms of THE MIRROR to bear date of March 1 must go to press on Friday, Feb. 21, instead of on Saturday, Feb. 22, Washington's Birthday, which is a legal holiday, changes in standing advertisements or advertisements for the last page must be in hand not later than Thursday afternoon, Feb. 20. The later forms of that number of THE MIRROR will go to press on Monday, Feb. 24, as usual.

DISCUSSING THE TRUST.

There has lately been much discussion of the Theatrical Trust, with peculiar superficial attempts to color that discussion. For instance, an article by WILLIAM ARCHER, recently published in a London newspaper, was seized upon by somebody in sympathy with the dominant interest in the theatre of this country, and so impressed upon the person who cables matters from London through a press medium as to appear in the newspapers here as a "defense" of the Trust. And the cabler's introductory sentences seemed to be sufficient to the average "head-writer" to inspire that person to declare in the caption of the article something that did not at all represent Mr. ARCHER'S idea.

It seems that the Theatrical Trust was assailed in the London *Times*—or at least Mr. ARCHER thought it had been so assailed—for its commercialism. Whereupon Mr. ARCHER asserted that the theatre had always been on a commercial basis in England and America. This nobody has yet had the hardihood to deny. Yet Mr. ARCHER, as to this particular, does not seem to have gone into the merits of the peculiar influences that the Trust exerts as a result of its peculiar commercialism. He admits, however, that he was one of the first to denounce the Trust's unsuccessful attempt to terrorize the press, which attempt surely related to a peculiar sort of commercialism, and he puts himself on record again, theoretically at least, as to the Trust as a general proposition, although mistakenly setting CHARLES FROHMAN up as the very front of that institution. Persons familiar with events as they have been revealed in Trust operations and impulses and enterprises of late will hesitate to give CHARLES FROHMAN the prominence he originally enjoyed as a factor in the Trust; not that the Trust appears to have become weakened in its hold on the theatre here, for it seems to be at least as strong as ever, as an evil influence; but its sources of power—the relative influences of the persons that compose it—have been changed, and still are changing, with the result that Mr. FROHMAN would no longer seem to be what he fondly has deemed himself to be, "the Napoleon of the theatre." That, however, is another story.

It is sufficient in quoting Mr. ARCHER essentially as he stands to let Mr. ARCHER set up his model of supreme power in the figure of FROHMAN, for the figurehead makes no difference whatever. Mr. ARCHER might have named almost any one of the six persons that figure in the Trust—the London *Times*, citing an exhortation by MATTHEW ARNOLD to Anglo-Saxons relative to the theatre, calls them "certain astute persons not obtrusively Anglo-Saxon"—with equal pertinency when he says: "Were I an American critic I should warmly support all honest endeavors to break down Mr. FROHMAN'S monopoly, and should vigorously remonstrate with him for his really short-sighted neglect of native American art." This is the essence of Mr. ARCHER, who really, it is seen, has not yet undertaken a defense of the Trust; and he is not likely to undertake such a defense. His error in assuming that FROHMAN is really the Trust is natural, for FROHMAN is the only member of the Trust that goes often to London and confines his trips abroad to business. FROHMAN, as is well known, is anxious to be known as a world-conqueror, and his press-agents greatly assist the idea that he is a world-conqueror. The stir that he causes in the newspapers wherever his press-agency extends, however, is out of all proportion to the importance of his doings. His partners seem more and more to like his journeyings abroad, because his absences here are results. No hen with a good "setting" of eggs ever hatched many chickens by gadding. By and by FROHMAN'S partners in the Trust, by virtue of a constant and strenuous attention to business on this side of the water, will reduce FROHMAN'S importance still more as a factor in the Trust machine, of which now he is but one of several important cog-wheels.

The American correspondent of the London *Times*—GEORGE W. SMALLEY?—in a recent letter, told some truths as to the Trust's influence in graphic phrases. He said, among other things:

> The present history of the American stage is the history of a Syndicate. An almost omnipotent monopoly has possession of most of the leading theatres—and of most actors and actresses also—throughout the United States. Its presiding genius is CHARLES FROHMAN; he it is who has known how to reduce to a purely commercial basis the practice of a great art and an honorable profession. There can be but one result—the art is degraded and the profession has become a trade. There are exceptions. Certain artists hold aloof and preserve their birthright. . . . But these exceptions affect the stage as a whole very imperfectly. They are not sufficient to lift it as a whole above the dead level of routine and of mediocrity to which it has been steadily tending since the doctrine of combination was applied to it. The theatres do a good business. The actors and actresses, or the best of them, are well paid. The public, easily amused and imperfectly taught, troubles itself little so long as it is amused. The press—well, the press is, for the most part—but also with honorable exceptions—complaisant.

The *Times* correspondent goes on to analyze conditions as they are represented by the Trust's methods of exploiting mediocrity and making superficial appeals. This correspondent, too, errs in placing FROHMAN at the head of the Trust, but that error is again natural for reasons that have been suggested. That FROHMAN is a potent factor in the Trust economy is certain, but, as has been said, his influence as a dominant factor has departed. The Trust has so intrenched itself that no one person is necessary to it. Yet its very strength no doubt will prove its ultimate weakness, for while its common purpose still is integral, it is developing internal rivalries that sooner or later must split it like a wedge. Thus, when division comes, there will be no one personality backed by a nucleus stronger than another personality with a nucleus. And the competition that must result from disintegration will be so strong that general competition must ensue and normal conditions again prevail.

Nothing that has been asserted in native or foreign newspapers, however, as to the evil influence of the Trust has shown much exaggeration. It would be difficult upon a careful inquiry as to Trust results to magnify the general demoralization of the theatre under its auspices. That "the theatres do a good business, and actors and actresses are well paid," means little or nothing in the circumstances, for these are flush times, and a lavish people, bent on amusement, take what is offered. The main facts as to Trust influence are that art is neglected or degraded by it, mediocrity is set in high places, and the great reliance of a normal stage, independent enterprise impulsed by various minds, is hindered or defeated. Competition is not permitted by the Trust, and it does not require the wisdom of an economist to forecast results of such control.

NO DOUBT ABOUT IT.

IF the Board of Aldermen had any doubt as to the advisability of passing the pending ordinance, the terms of which would abolish the nuisance of theatre ticket speculators, the fracas in front of the Criterion Theatre on Saturday night ought to have dispelled that doubt.

The speculators gathered about that theatre assaulted a detective employed to warn persons against buying tickets on the sidewalk, and the detective narrowly escaped being killed.

This mobbing of the detective showed the character of the persons engaged in ticket speculation. Their methods are the methods of thugs against persons that interfere with their "business," and the methods of highwaymen against the public, and their "business" should be abolished.

THE HON. JOHN GRIGSBY.

Seldom, nowadays, do I go to the theatre; and when I do go it is commonly for an hour or so at the most. Those that any sort of theatrical performance interests can't understand how one ever can tire of theatregoing. There are few things that do not pall if long indulged, and theatregoing is certainly not one of them.

Now and then, however, I go in time for the first "toot" and I remain for the last word. One of these times was when I went a few evenings ago to see The Honorable John Grigsby—not Hon. John Grigsby, since it is just as easy to be correct in these little things. I was desirous to see for myself whether or not the Hon. John, as presented at the Manhattan Theatre by Frank Keenan and his assistants, was really as enjoyable a personage as certain of my acquaintances insisted he was. I was skeptical. It's always better to be skeptical in these matters, for if we are not, nine times in ten we'll wish we had been. There is always a sort of grim satisfaction in being able to say, Just what I expected! But this satisfaction I was not destined to have. From entrance to final exit the Hon. John has been cleverly piloted widely clear of the wearisome. And then his fortunes and misfortunes are so deftly rehearsed by Mr. Keenan and his helpers that the most captious would discover nothing to find fault with, if—fortunately for those that are nothing if not critical—from chief to most unimportant subaltern, one and all, had not seen fit continually to mar their utterance with a suggestion of the pedantic. All seemed possessed with the delusion that they were doing quite the proper thing in giving to the pronouns, and them where they might, their full name sound. The articles, the prepositions, the conjunctions, the auxiliary verbs, and the pronouns—the demonstrative excepted—are, all of them, slurred, when not emphatic. Often they require to be barely touched, and they often are barely touched when the utterance is natural. It's not to pronounce little words or big words that we speak or read; it's to let somebody know what somebody would say. To do this, Nature keeps the less important in the background in order that the more important may stand out the more prominently. This is true in proportion as the utterance becomes animated; the more animated the utterance the more Nature slurs and emphasizes. When we speak naturally, when the words come trippingly from the tongue, when we are intent on conveying something instead of articulating something, the *h* of *he*, *his*, *him*, and *her* is frequently not even touched; then you become *yo*—the *o* having the sound of *y* in *only*—*your* becomes *y'r*, and *them* becomes *th'm*. These same articulation precisionists, in their half-knowledge, never fail to slur *my*, and not infrequently they slur *my* when the *y* should have its long-*i* sound, as for example, Ophelia's line, "My brother shall know of this." There is no reason, not one, for slurring *my* that does not obtain in the case of the other pronouns; and in popular speech *my* of all the pronouns is least frequently slurred. Many persons never slur *my*; they always give the *y* its long-*i* sound, yet not a one of these can be found that does not slur all the other personal pronouns. The non-slurrer is always, to a greater or less degree, stilted, hard, wooden, mechanical; in other phrase, he is more or less unreal and non-natural. We all slur *the*. In like manner we should slur all the personal pronouns.

He that would have his delivery agreeable must speak naturally, and to speak naturally one must study Nature, which is the only trustworthy guide. Let no one, however, think that the copying of Nature is an easy thing to do, for of all the things we essay to do the copying of Nature is the thing that requires the most study and the exercise of the most acumen. If the copying of Nature were easy there would have been neither a Phidias nor a Raphael. To be great one must be exceptional.

The actor that is solicitous to pitch the full name-sound of the pronouns at his auditors, instead of being, as he supposes, nicely correct, is simply PEDANTICALLY WRONG.

ALFRED ATHEE.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

M. W.: Sarah Bernhardt appeared last in this city at the Metropolitan Opera House in April, 1901.

R. C., New York: Homer Lind and company are at the Park Theatre, Youngstown, O., this week.

R. A. R., Houston, Tex.: Howard Gould has closed his tour in Brother Officers. No announcement of his plans has been made.

ADVANCE, Lima, O.: We know of no book that outlines the duties of an advance agent. Knowledge of the advance agent's work must be gained from experience, not from books.

R. L. P., Providence, R. I.: Ellen Rowland retired recently from the position of leading woman of Munro and Sage's The Prisoner of Zenda and Rupert of Hentzau company. She is now in New York and may be addressed in care of THE MIRROR.

G. F., Utica: Fun on the Bristol was produced at Haverly's Fourteenth Street Theatre, Aug. 9, 1880, by this cast: Mrs. O'Brien, John F. Sheridan; Dora, Kate Castleton; Norah, Agnes Hallock; Bella, Marion Fiske; Captain Cranberry, Henry Saville; Tom Cranberry, Frank Tannehill, Jr.; Dick Sparks, Myron Calice; Count Monaggio, Mark Smith; Pinkerton Hawksbaw, George Topack; Jerry Thompson, William Courtwright; Jerry Thompson, Jr., Master Linden.

H. S. D., West Chester: Blue Jeans was first produced at the Fourteenth Street Theatre, Oct. 8, 1890. The following was the cast: Perry Bacon, Robert Hilliard; Colonel Henry Clay Bisson, George D. Chaplin; Ben Bosse, George Parselt; Jacob Tutewiler, J. J. Wallace; Jim Tutewiler, Jacques Kruger; Isaac Hankins, W. J. Wheeler; Seth Igoe, Ben Deane; Jane, Jennie Yeamans; Sue Hadley, Judith Rosslo; Cindy Tutewiler, Alice Leigh; Samantha Hankins, Marion Strickland; Nell Tutewiler and Bessie Kicker, Laura Burt. The supplementary people included the Columbia Quartet, F. R. Berrian, Albert E. Caldwell, F. S. Winthrop, George L. Leslie, T. Walker, J. J. Marcy, Annie E. Williams, Ada Chester, Bertha Dowling, Edith Raymond, Ida Wagner, and Ida Francis.

CARLOS, St. Louis: "A. produces a play called The Lindell, enters the play for copyright, but never perfects it by the deposit of two copies. B., ten years later, produces another play under the same name, The Lindell, enters the title for copyright and properly perfects it by the deposit of two copies. B.'s play is a success, and then A. claims the title is his and that B. must not use it. Does not the title properly belong to B. and can he not restrain A. from using it?" Of course, when one does not perfect a copyright in accordance with the rules that control copyright, one does not secure any right that can be enforced. As to play titles, it has been held in the courts that they cannot be effectively copyrighted simply as titles. When a play is copyrighted the copyright includes both play and title, and thus no effective right can be secured except as to both play and title in combination. Under the rulings of the courts, it would seem to be useless to copyright titles simply as titles.

LETTERS TO THE EDITOR.

As to Joan o' the Sheals.

225 COMMONWEALTH AVENUE, BOSTON, Feb. 14, 1902.

To the Editor of The Dramatic Mirror:

SIR,—Since the New York production of my drama, Joan of the Sheals, there have been published and editorialized two or three statements in connection with that production which, if believed, would put me in a painfully false position with press and public. Believing that your purpose is always to present, on any mooted theatrical point all facts obtainable, I venture to ask your courtesy for the statement of two or three facts on the matter in question.

The stage history of Joan is soon told. The play was produced in Philadelphia, Jan. 21; was received with cordial favor by the first-night audience; was greeted with much kindness by the critical press, and ran a fortnight to honestly excellent business. It was produced in New York Feb. 3; was received cordially by its first-night audience; was generally commended by the critical press, and was—before announced for withdrawal the night after it was produced—given an opportunity to win a verdict. Examples of failure which, from the New York standpoint, are flagrant, in brief, in nearly every history. Those both the Philadelphia and the New York productions the author learned many things that have proved useful and profitable to know, and that she is sincerely glad to have had the opportunity to learn.

Not long after the production in New York two reports, utterly false and without foundation, were set afloat, apropos of the history of the play. These reports, credited to the sources from which they were promulgated, could have been of but little interest anywhere else than apparently wherever a certain class of creatures, and are more or less by reason of their commonness, being spread broadcast through the country at large. It seems wise to Joan's author to give them, once for all, unqualified contradiction, though as authoritative and valuable a medium as THE MIRROR.

The first of these stated that the author of Joan, "being seen in her rooms at the Duncaster," expressed herself in what purported to be a personal interview to the effect that she was "disgusted" with the reception by the New York press of her play, and expressed in the strongest and most ill-chosen terms her resentment of these criticisms. I have positively stated that no such interview as the one reported ever took place, nor did I see, nor was I, so far as I know, asked to see any representative of the paper in which this alleged interview appeared; nor have I at any time expressed the sentiments with which I am credited; nor do I entertain such sentiments. I never have, at any time, expressed the slightest "disgust" nor "indignation" over the critical reception with which Joan was received by the New York press. Having myself been a dramatic critic for many years, I have long been familiar with the unwritten law that binds an author to respectful silence in the face of criticism, however severe. I have never violated that law, nor have I any idea of at any time allowing myself to do so. My sole desire has been and is to learn all that can profit me in my future work, both from the notices of the city that received my play with favor and from the notices of the city that received my play with censure. I have studied both. I have, I hope, profited by both.

The second statement to which I here wish to give contradiction, since it also is absolutely and unqualifiedly false, and even more pernicious in potential effect, is that I had such faith in my own manuscript that I allowed no changes whatever to be made in it, though such were suggested by the management, who by them could have shaped the play to more lastingly fortunate issue. The plain fact, supported, fortunately, by ample documentary evidence, is that from first to last I spoke in the manuscript of Joan, at the suggestion of the management, more than a score of changes, some of them of a most sweeping character, not a few of them against my own judgment, and, as I think the event proved, against the best interests of the play, making them without controversy, and with the sole hope and aim of fitting the play to the litter of the management that had accepted it for production. Many of these changes were made soon after the original contracts were signed, some during the progress of rehearsals, some after the production of the play in Philadelphia. In the whole course of our work together on the play I refused but one single change to the management out of the more than a score that they asked. This plain fact, supported as it is by readily producible documentary evidence, is, I hope, a final answer to the too often repeated statement that I resented and refused the making of changes in the manuscript of my play. I may add that, so far from resenting suggestions that might result in the betterment of my work, my greatest of many regrets in connection with Joan's history was, and is, that from first to last I should have been denied the services of a professional producer, that invaluable "middleman" who works in the interests of a play as a unified whole, rather than in that of any single character or situation, and to whose large, experienced and unbiassed judgment every one concerned in the play's production or representation must thankfully turn for instruction and suggestion, the author, it cannot be doubted, most frequently of all.

These statements I make deliberately, and I am prepared to put proof behind their every phrase. If their publication in THE MIRROR shall convince any who, through misrepresentation, may have entertained ideas to the contrary, that I respect the laws of our common craft too deeply to in any public utterance resent the judgment my brother critics may see fit to express on my work, and that I hold it not the least of an author's privileges to learn, from those competent to teach, where the faults and weaknesses of her work lie, both before and after that work has been given to the public, I shall indeed feel deeply in THE MIRROR'S debt for courtesy shown me.

Respectfully,
EVELYN GREENLEAF SUTHERLAND.

Speechless and Helpless.

To the Editor of The Dramatic Mirror:

WESTFORD, MASS., Feb. 14, 1902.

SIR,—While in Chelsea last week I called on a woman whom I have known for some years as Mrs. Woodward, a lecturer. I found her speechless and helpless from a stroke of paralysis. Upon looking over her clothes, papers, etc., I discovered she was the once celebrated soubrette star, "Tousey," or Amy Knowlton Woodward. She was unable to state anything regarding her affairs to those into whose hands she had fallen. Fortunately they were good Christian people and have given her every care out of pure charity. By disposing of some of her effects enough money was realized to hire a nurse, provide medicines, etc.

Some one reported her case to the overseer for the poor in Boston and he insisted on having her removed to the poorhouse. Her new found friends refused to allow this to be done. I reported the case at once to F. F. Mackay and he sent a physician to see her, who reported that she must be placed in some good institution immediately. What has been done by the Actors' Fund in her case I have not yet learned. She certainly is a worthy subject for their charity.

As I did not know her when she was starring, and am in ignorance of her family or relatives, by publishing this some one may be able to enlighten those interested. She evidently has been possessed of considerable wealth, but is unable to either speak or write, so cannot give any information.

She is, or was, at 182 Chestnut Street, Chelsea, Mass., in care of J. R. Stockwell, where any one interested can obtain all particulars.

Yours respectfully,
FRANK P. HAVEN.

A New Version of Frocks and Frills.

To the Editor of The Dramatic Mirror:

SIR,—What a mistake that so able a stage director as Mr. Belasco—or Mrs. Carter's feminine vanity—should seem to forget the proper style of the gowns worn by Madame Du Barry at that period!

Mrs. Carter does indeed look very charming as the title reveals in her many changes (an unmistakably good advertisement for the present day fashionable modiste made by a local dressmaker). Until one sees her less fortunate sisters and brethren, in their crinolines, powders and knee breeches, one might almost fancy one's self enjoying a new version of Frocks and Frills.

Such a surprise! And what a pity!

DICKENS MAYHEWS.

AMATEUR NOTES.

St. Joseph's Dramatic and Literary Association presented J. Kruger's five-act comedy, The Lady in Trouble, in German, at Johnstown, Pa., Feb. 3 and 4, and acquitted themselves very creditably.

Pupils of the Central High School, Philadelphia, will present the Sleeper to Conquer in that city Feb. 21.

The Sharps and Flats Society presented The Rajah's Gift at the Opera House, Alexandria, Va., Feb. 10 and 11, to packed houses. George H. Evans as Devildust and Myra Lee Chester as the Queen carried off the honors. Mel R. Greenwall as Attie, Horatio Bench as Tommy, William Galbraith as the Count, and F. F. Mackay, Jr., as Pierpointe, did well. Much credit is due Mrs. M. W. O'Brien, who directed the orchestra and chorus.

Pinafore will be performed by amateurs at the Parkinson, Pa., Grand Opera House April 4 and 5, under the direction of Maurice Rose Cuts.

The Cromwell Dramatic Society, a new organization of Brooklyn amateurs, is progressing favorably. A subscription dance is to be held by the members on March 17 at the Hotel St. George. The officers of the society are: Philip J. Moore, president; Julia Kron, vice-president; Merle H. Forde, secretary; Joseph M. Forde, corresponding secretary; Lillian Merle, treasurer; Harry Cumming, sergeant, and Thomas Cassidy, manager. The society is rehearsing a play for presentation the latter part of April.

THE USHER.

Recent advices as to Bronson Howard's condition have aroused serious concern among his friends in New York.

Mr. Howard spent some time in Switzerland in the Autumn in search of health, and he has now gone to Nice in the hope of gaining relief there. It is understood that Mr. Howard's illness is neuritis, a painful malady, especially when it is found in an aggravated form.

Mrs. Howard is with her husband, and he has the best of care, but to a man of Mr. Howard's naturally vigorous temperament and active disposition invalidism is especially trying.

The effort to twist a recent article by William Archer into a defense of the Theatrical Trust is ludicrous. Mr. Archer said in this article that if he were an American critic he would warmly support all honest endeavors to break down the monopoly. What he did not approve was attacks upon the Trust for trying to make its theatres pay.

Nobody has objected to the Trust for trying to "make its theatres pay," but because it pursues the highwayman's policy of "stand and deliver" toward theatrical stars and theatrical enterprises, and because by close corporation methods it deters or in a great measure prevents fair, open, honest and honorable competition in the theatrical business and thus injures society.

It is so seldom that any intelligent and independent writer on stage matters says anything about the Trust except in condemnation that the eagerness with which the Trust's allies have sought to distort Mr. Archer's remarks into a defense of the octopus is amusing.

Mrs. Charles Coghlan asks me to say that the play that was performed at the American Theatre last week under the title of Vanity Fair, and attributed on the programmes and in the advertisements to her late husband, was so credited in authorship without her consent and without justification.

There was not a line of the play given at the American Theatre written by Mr. Coghlan.

The week preceding this production there appeared in the programme of the theatre a synopsis or forecast of the Vanity Fair play to be given the following week. This synopsis was in substance the story of the play which was presented by Gertrude Coghlan under Delcher and Hennessy's management, which Langdon Mitchell proved was a plagiarism of his play of Becky Sharp, and which was permanently enjoined by Judge Wallace, of the United States Circuit Court.

Probably the purpose in publishing this misleading synopsis, which did not resemble the play that was actually given at the American Theatre last week, was to induce the patrons of that theatre to believe that they were to see a play similar to Mr. Mitchell's.

In the proceedings before Judge Wallace it was shown that Charles Coghlan had not written the play stolen from Becky Sharp, but, on the contrary, he had written a skeleton of a play from Thackeray's novel which bore no resemblance whatever to Mr. Mitchell's play or to the play that Gertrude Coghlan was then acting.

The play that was given at the American Theatre appeared to be a dramatization of the novel made by J. H. Nevins, with certain interpolations, including a last act that is not in the original Nevins manuscript.

It is disclosed that this play is being offered to various stock managers by John A. Reed, the man who fabricated the claim that Charles Coghlan wrote the play that Judge Wallace enjoined. He was connected with Delcher and Hennessy at that time, and the testimony in the case revealed that he had had a hand in preparing the piratical version of the play that enjoyed such a short existence before it was suppressed by the courts.

Apropos of the American Theatre's production, Mrs. Coghlan writes: "I was much surprised that it was announced in the posters and programmes as being written by Charles Coghlan. Such a thing was not authorised by me, and surely there must be a law to prevent a rank injustice to the memory of an actor and author like Mr. Coghlan."

According to the *Sun*, Marks, the ticket speculator, who was arrested for assault in front of the Criterion Theatre on Saturday night, made some curious statements in court.

"Why, the theatre people know we are theatre speculators," the culprit is reported to have said. "It is a regular thing for us to buy $60 worth of tickets a day at the ticket office. We can show tickets at most any time for a whole row across the theatre. They know who we are when they sell us the tickets."

Marks further stated that he had bought as much as $1,200 worth of tickets at a time. He said that one treasurer had been discharged for selling tickets to the speculators, but there was never any difficulty in getting from the box-office all the tickets wanted.

In this connection an uptown cigar store advertises in the amusement columns of the *Herald* on Sunday that it has choice seats for sale for the performances at the Criterion Theatre.

Apropos of the appearance of William Gillette in Hamlet next season, the London *Mail* observes: "There has been a certain amount of astonishment at the idea of the ultra-modern American melodramatist attempting the greatest character in all imaginative drama, but it may at least be assumed that Mr. Gillette's reading will have the advantage of freshness and originality."

In a letter to a French newspaper in connection with the celebration of Ristori's eightieth birthday, Eleanora Duse gives this interesting view of the actor's art:

"I disdain to be the virtuoso who parades his cleverness. I disdain to put my personal success before the work. . . . The interpreter of a work of art ought to-day to be a faithful collaborator, attentive and transparent in his simplicity. He does not dream of substituting himself for the author, but he forces himself sincerely to transmit to the public the poetic creation without deforming it."

Madame Duse, nevertheless, has revitalised old roles with her own conceptions, and in many cases she has found success in departing from the authors' intentions.

WILLIAM H. WEST DEAD.

William H. West, the long famous minstrel, died at the Palmer House, in Chicago, on Saturday, Feb. 15, of cancer. He had been in ill health for some years past, and upon several occasions it was thought that his end was near. He rallied surprisingly, however, after these periods of danger, and this led his friends to entertain hope for his complete recovery. In January, 1900, he was first taken ill while playing in Brooklyn. His physicians pronounced his malady acute Bright's disease. For some time he lay in dangerous condition, and his life was despaired of. He was gradually nursed back to apparent health, however, and resumed his professional work. In November, 1900, he was again taken ill while playing in Los Angeles. He came to New York and entered a private hospital, where an operation was performed to remove a cancerous growth in his throat. Later in the season he rejoined his company, but never since then was he in full possession of health and vigor.

Mr. West was born in Syracuse, N. Y., on the eighteenth of June, 1853. He manifested in childhood a love for the stage, and when but a mere boy he made his debut as a singer and dancer in a concert hall in Buffalo. Then he traveled for a time with P. T. Barnum's Circus and with Skiff and Gaylord's Minstrels. At the time of his first appearance in Buffalo he had made the acquaintance of George H. Primrose, then a youngster like himself, and in 1869 they formed a partnership that endured for thirty years. After playing for some months with Simmons and Slocum's Minstrels in Philadelphia, and appearing for a short time in a Canal Street music hall, the "team" made its real New York debut in 1873, at the old Olympic Theatre, which was situated on Broadway near Houston Street. Among the performers who appeared there at the time were Sol Smith Russell, George Knight, and others of note.

The next season, 1874-1875, Primrose and West became members of Haverley's Minstrels, and they remained with that organization for three years. The partners then began to feel that they had served long enough in the ranks and wished to venture into management. Through their enterprise the firm of Barlow, Wilson, Primrose and West was organized. In 1882 the company became Thatcher, Primrose and West's Minstrels, which it remained for seven years. At the end of that time Thatcher dropped out leaving the two original partners in full possession of the enterprise, which had now become a very important and popular one in the amusement world. A host of prominent minstrels—among them Billy Rice, Lew Dockstader, Billy Emerson, Hughey Dougherty, Frank McNish, and Schoolcraft—were members, at different times, of the Primrose and West company.

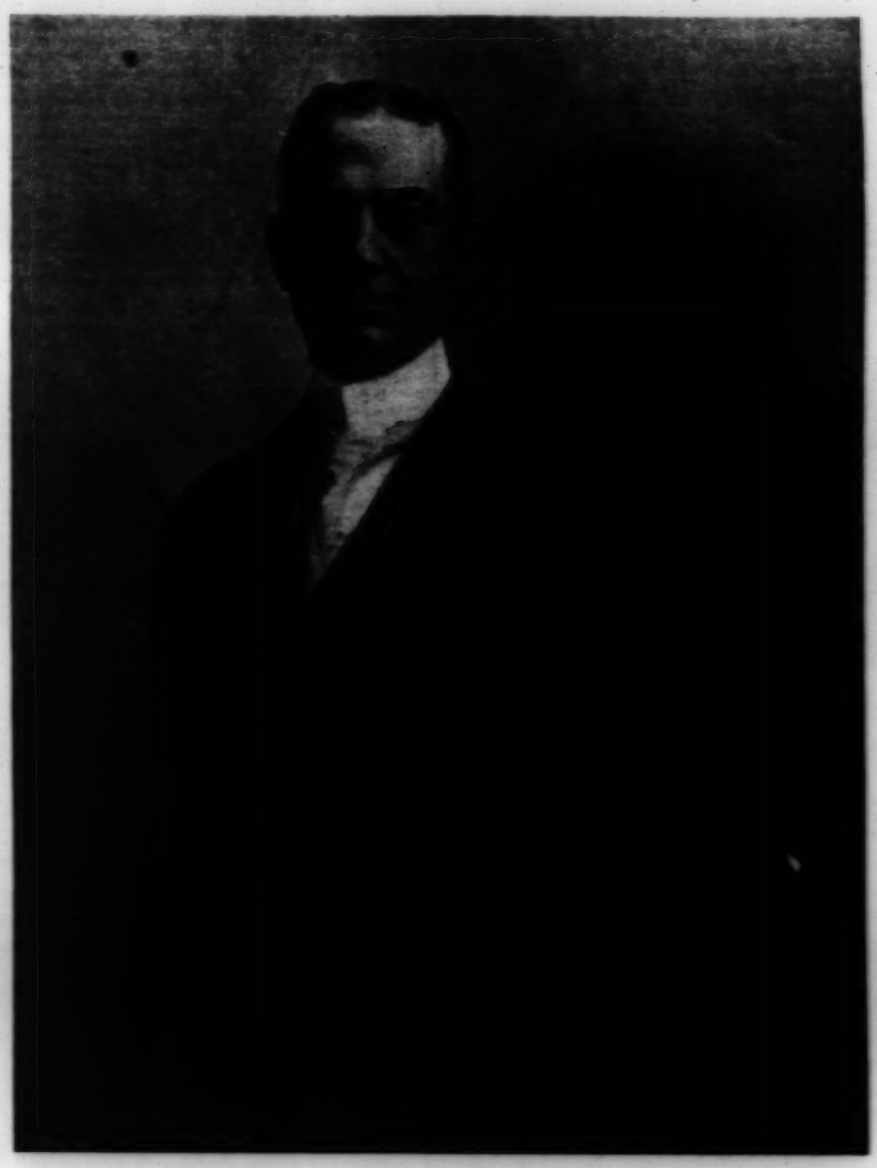
In 1898 a difference of opinion arose between the partners as to the policy to be pursued in the artistic style of the performances. Mr. Primrose favored holding to the traditions of minstrelsy, while Mr. West desired more elaborate stage settings, handsomer costumes, and the introduction of various new ideas. As the two could not agree upon these points the long continued partnership was brought to an amicable termination. While from that time on Mr. West and Mr. Primrose were business rivals they remained close personal friends to the last.

Mr. West organized his own company called West's Big Minstrel Jubilee, and to that enterprise, which immediately became very successful, he devoted the last years of his life. Mr. Primrose entered into partnership with Dockstader, and is now actively engaged in the affairs of the Primrose and Dockstader's Minstrels.

During his long and energetic career as a manager Mr. West accumulated a considerable fortune. He was fond of outdoor sports, and took great interest and pride in his country home at Bensonhurst. His estate there is called "Westlawn," and it is one of the finest in the neighborhood. The house is large, and is beautifully furnished. The grounds, which are several acres in area, are particularly attractive. There Mr. West spent the Summer months, always sharing the delights of his home with a goodly company of guests.

Mr. West was married three times. His first wife was Fay Templeton. His second wife was Lisette Morris, who died shortly after the marriage. In October, 1892, he married Emma Hanley, a sister of Mrs. Peter F. Dailey, who survives him.

Some weeks before his passing Mr. West realized that his end was near, and he requested that the Brooklyn Lodge of Elks, of which he was a leading member, should have charge of his funeral. His wish will be complied with, and it is probable that the services will be held at Bensonhurst.



W. H. WEST.

PAUL DRESSER TO STAR.

Paul Dresser will star next season in a new comedy-drama written by Edgar Selden, and based upon Mr. Dresser's latest successful ballad, "Way Down in Old Indiana," which will be its title. Mr. Selden will direct the tour which, entirely composed of week stands, will open in Indianapolis on Oct. 6.

Mr. Dresser has made Indiana, his native State, immortal in song, and he personally confesses that the Hoosiers like him well enough to have circulated stories by which it appears that he has been born in every county in the State. He is going to play a genial, big-hearted country tavern-keeper, a part that will be made to fit him so exactly that make-up practically will be unnecessary.

The play, it is promised, will exhale the gentle, tender atmosphere of James Whitcomb Riley's poems, and the cast will be especially selected to portray faithfully the Indianian character types. R. J. Jose will make in this play his initial appearance in an acting part, singing the song from which the drama takes its name, and Mr. Dresser may compose some new songs for interpolation.

UTICA MUSIC HALL BURNED.

The Music Hall at Utica, N. Y., that was used as a theatre by Wallace and Gilmore, was badly damaged by fire on Feb. 12. One fireman lost his life and three were seriously injured. No performances had been given in the hall for the past month. The building is owned by the Utica Masonic Society has decided to rebuild the theatre at once.

PERSONAL.

BROPHY.—Above is a copy of the souvenir picture of James M. Brophy, presented by Manager Jacobs to the patrons of his Newark Theatre. Mr. Brophy's work in Newark has been thoroughly appreciated. Opening in An Enemy to the King, he scored an immediate success. Since then his work in The Ensign, Sowing the Wind, Mr. Barnes of New York, The Conquerors, Women and Wine, and his performance of Uncle Tom, have proved his worth as a leading man.

ASHLEY.—Minnie Ashley has been re-engaged for San Toy, in which she was so successful last season. She will make her reappearance at Bridgeport next Monday.

JEFFERSON.—Joseph Jefferson will begin a Spring tour March 31. The tour will last five weeks, and Mr. Jefferson will be seen in Rip Van Winkle, The Rivals, Cricket on the Hearth, and Lend Me Five Shillings.

EAGLE.—Oscar Eagle has been transferred by Liebler and Company from The Christian to Kyrle Bellew's company in A Gentleman of France, of which he will be stage-manager.

GRAU.—Maurice Grau celebrated, on Feb. 12, the completion of his thirtieth year as an opera manager.

NIELSEN.—Alice Nielsen made her debut as a concert singer at Queen's Hall, London, Feb. 11, with success. She sang before Queen Alexandra at Marlborough House on Friday.

BELLEW.—Kyrle Bellew will lecture before the Engineering Society of Columbia University, Feb. 21, on "The Most Interesting Feature of Mining."

MURPHY.—Tim Murphy recently "unveiled," at Beaumont, Tex., a new oil gusher, in which he holds a pecuniary interest.

CONQUEST.—Ida Conquest, John Drew's leading woman, was ill during the company's engagement in Cleveland, and Marie Derickson went on from here and replaced her.

BERGERE.—Valerie Bergere will be starred next season in an elaborate production of a new play by William Lytell, entitled The Master Mind.

FITCH.—Clyde Fitch, who was ill from overwork, went to Atlantic City last week for recuperation. His stay there is said to have greatly benefited him.

IBSEN.—Henrik Ibsen, the Norwegian dramatist, has so far recovered from his recent serious illness that his physicians have given him permission to work again. He has already started on a new play.

REED.—Nellete Reed is recovering from her recent severe illness. She is spending the Winter at Lakewood, N. J.

VAUGHN.—Theresa Vaughn, who for nearly a year has been an inmate of the Worcester Insane Asylum, at Worcester, Mass., is reported to be failing rapidly, and news of her death is expected daily by her friends. She has been considered incurable ever since she entered the asylum.

DRESSER.—Paul Dresser, General Lew Wallace, and James Whitcomb Riley have been elected honorary members of the Indiana Club, of Chicago.

TOLSTOI.—Reports concerning the condition of Count Leo Tolstoi that have come to America during the past week have been very meager and conflicting. He is very ill, indeed, with inflammation of the lungs, but the last news received was that his physicians entertain hopes for his recovery.

HARRIS TO STAR PERCY HASWELL.

Percy Haswell, who is now heading a stock company at Chase's Theatre, Baltimore, will become a touring star next season under the management of Henry B. Harris. Miss Haswell will be seen next season in Annie Russell's role in A Royal Family, the rights to which Mr. Harris has secured. Later she will appear here in a new play, at the Hudson Theatre, the playhouse that is to be built for Mr. Harris on West Forty-fourth Street.

MADAME JANAUSCHEK MUCH BETTER.

Madame Janauschek, who has been ill at Saratoga Springs for more than a year, said in a recent interview that she has continually improved in health since last October and is now able to do some work daily. She can also move with ease about her rooms. She expects in the Spring, when she leaves here, to take up the more active duties that she has missed so sadly, and will write her autobiography and engage in other work of a literary character.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending February 22.

METROPOLIS (Third Ave. and 142d St.). Andrew Mack in Tom Moore.
OLYMPIC (2939 Third Ave., nr. 130th St.). The Bohemian Burlesquers.
HARLEM OPERA HOUSE (209-211 West 125th St.). Way Down East.
HURTIG AND SEAMON'S (209-211 West 125th St.). Vaudeville.
WEST END (West 125th St., nr. Eighth Ave.). Now building.
PROCTOR'S (125th St., nr. Lexington Ave.). Vaudeville, also A Trip to Chinatown and Locked Out—Every afternoon and evening.
KROGH'S STAR (107th St. and Lexington Ave.). The Great Train Robbery.
CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.
MAJESTIC (Eighth Ave. and 59th St.). Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Vaudeville—Every afternoon and evening.
CARNEGIE HALL (Seventh Ave. and 57th St.). Boston Symphony Orchestra—Thurs. Eve., and Sat. Aft., Feb. 20 and 22.
COLONIAL (1564 Broadway and 104-170 West 47th St.). Now building.
LONG ACRE SQUARE (Broadway and 45th St.). Now building.
NEW LYCEUM (152 West 46th St. and 149-157 West 45th St.). Now building.
WINTER GARDEN (Broadway, 45th and 44th Sts.). *Mon., Jan. 27—Florodora—379 plus 122 plus 4th Week—25 to 32 times.
NEW YORK (Broadway and 45th St.). *Wed., Feb. 5—The Hall of Fame—3d Week—14 to 21 times.
CRITERION—Broadway and 44th St.). *Wed., Dec. 25—Mrs. Leslie Carter in Du Barry—9th Week—57 to 63 times.
NEW AMSTERDAM (214 West 42d and 207-209 West 41st Sts.). Now building.
VICTORIA (Seventh Ave. and 42d St.). *Mon., Feb. 10—Primrose and Dockstader's Minstrels—2d Week—10 to 17 times.
REPUBLIC (207-211 West 42d St.). *Mon., Feb. 3—Henrietta Crosman engagement—3d Week—*Mon., Feb. 10—Revival of Mistress Nell—2d Week—9 to 17 times.
AMERICAN (Eighth Ave., 42d to 41st Sts.). 2d Season of Henry Greenwall Stock—The Man from Mexico.
MURRAY HILL (Lexington Ave. and 41st St.). 4th Season of Henry V. Donnelly Stock—A Black Sheep.
BROADWAY (Broadway and 41st St.). *Mon., Nov. 4—The Sleeping Beauty and the Beast—104th Week—125 to 132 Times.
MENDELSSOHN HALL (113 West 40th St.). Helena Austin Piano Recital—Fri. Aft., Feb. 21.
EMPIRE (Broadway and 40th St.). *Mon., Dec. 23—The Wilderness—9th Week—65 to 72 times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). 8th Week of Grand Opera—Tosca, Le Cid, Carmen, Manru, Tristan and Isolde, La Fille du Regiment, Cavalleria Rusticana, and Otello.
CASINO (Broadway and 39th St.). *Mon., Feb. 10—Frank Daniels in Miss Simplicity—2d Week—9 to 15 times.
KNICKERBOCKER (Broadway and 38th St.). *Mon., Jan. 6—Francis Wilson in The Toreador—7th Week—44 to 50 times.
HERALD SQUARE (Broadway and 35th St.). Mon., Jan. 27—Lulu Glaser in Dolly Varden—4th Week—22 to 29 times.
GARRICK (65th St., east of Sixth Ave.). *Mon., Oct. 7—Charles Hawtry in A Message from Mars—20th Week—140 to 146 times.
SAVOY (112 West 34th St.). *Mon., Feb. 3—Elsie De Wolfe in Revival of The Way of the World—2d Week—17 to 24 times.
MANHATTAN (1285-1287 Broadway). *Tues eve., Jan. 28—Frank Keenan as The Hon. John Grigsby—4th Week—22 to 29 times.
THIRD AVENUE (Third Ave. and 31st St.). Jesse James.
BIJOU (1230 Broadway). *Mon., Jan. 27—Amelia Bingham in Lady Margaret—4th Week—28 to 32 times.
WALLACK'S (Broadway and 30th St.). *Mon., Dec. 30—Kyrle Bellew as A Gentleman of France—8th Week—38 to 45 times.
DALY'S (Broadway and 29th St.). *Tues., Jan. 7—2d Season of Daniel Frohman Stock—Frocks and Frills—7th Week—49 to 56 times.
WEBER AND FIELDS' (Broadway and 29th St.). *Tues., Sept. 3—Hoity Toity—25th Week—168 to 175 times.—Thurs., Jan. 2—The Curl and the Judge—8th Week—54 to 61 times.
COMIQUE (Broadway and 28th St.). Closed Sat. Eve., Dec. 28, 1901.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—Also A Midnight Bell.
GARDEN (Madison Ave. and 27th St.). *Mon., Jan. 27—The Bostonians in Maid Marian—4th Week—21 to 28 times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 26th Sts.). 26th Annual Dog Show of the Westminster Kennel Club.
MINER'S (812-814 Eighth Ave.). Burned Down—Tues. night, Dec. 31.
MADISON SQUARE (24th St., nr. Broadway). *Mon., Feb. 10—William Collier in Revival of On the Quiet—2d Week—9 to 16 times.
LYCEUM (Fourth Ave., bet. 24th and 23d Sts.). Wed., Dec. 4—Annie Russell and Mrs. G. H. Gilbert in The Girl and the Judge—11th Week—58 to 65 times.
EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Jerome Sykes in Foxy Quiller.
IRVING PLACE (Southwest cor. 15th St.). German Drama, Comedy and Farce.
FOURTEENTH STREET (14th St., nr. Sixth Ave.). *Mon., Feb. 17—Joseph Hart and Carrie De Mar in Foxy Grandpa—1st Week—7 to 8 times.
KEITH'S (East 14th St., nr. Broadway). 414th Week of continuous vaudeville—12.30 to 11.00 p.m.
ACADEMY (Irving Place and 14th St.). *Mon., Feb. 3—Blanche Bates in Under Two Flags—3d Week—17 to 24 times.
TONY PASTOR'S (148-147 East 14th St.). Continuous 12.30 to 11.00 p.m.
DEWEY (236-238 East 14th St.). The Trans-Atlantic Burlesquers.
GERMANIA (147 East 8th St.). *Tues., Dec. 31—Adolph Philipp in Der Teufel ist Los—8th Week—51 to 57 times.
LONDON ([illegible] Bowery). The French Maids.
PEOPLE'S ([illegible] Bowery). The Hebrew Drama.
MINER'S ([illegible] Bowery). Sam Devere.
THALIA ([illegible] Bowery). The Hebrew Drama.
WINDSOR ([illegible] Bowery). The Hebrew Drama.

*Indicates Date of Run Commencement.

AT THE THEATRES.

Fourteenth Street—Foxy Grandpa.

Musical comedy in three acts, by R. Melville Baker. Produced Feb. 17.

Goodelby Goodman, Foxy Grandpa	Joseph Hart
Horace Goodman	J. B. Armstrong
Chub	Georgie Mack
Bunt	Bobbie Barry
Signor Bolero	Eugene Redding
Jack Richman	Clifton Crawford
Miss Harper	Bert Young
Tom Walker	Charles Wilson
Bob Summers	Maurice Stone
Hiram Hopper	John Keefe
Hank	Charles A. Bates
Weary Waggles	Arthur Bernal
Henry Wilson	Fred Haines
Nelson Stone	E. F. Van Rensselaer
Pietro	Charles A. Bates
Giorgio	Bert Young
Michello	Maurice Stone
Senora Columna	Beatrice Lieb
Dorothy Goodman	Pheurette De Mar
Millicent	Louise Moore
Juliana	Margaret Knight
Polly Bright	Carrie De Mar

A large number of persons who have laughed at the Foxy Grandpa cartoons flocked to the Fourteenth Street Theatre last evening to see the musical comedy, Foxy Grandpa, written by R. Melville Baker around the pictures. Joseph Hart and Carrie De Mar are the stars of the company, that has been touring successfully all the season.

The story that Mr. Baker makes the cartoon characters figure in begins at the Green Mineral Springs Hotel, where Goodelby Goodman, "Foxy Grandpa" has taken his nephews, Chub and Bunt, for an outing. To amuse the boys, which, by the way, is his main idea in life, Foxy Grandpa hires a raft of entertainers and specialty people of one sort and another, to do their stunts. Among the entertainers is one Signor Bolero, an imitator, who disguises himself as Foxy Grandpa. Bolero is in love with a beautiful Spanish woman, Senora Columna, to whose wiles Foxy Grandpa has succumbed. With Bolero, masquerading as Grandpa, and Grandpa himself both making love to the senora; with Grandpa's brother trying to rescue him from the entanglement, and with Chub and Bunt playing all sorts of pranks on the real and imitation Grandpas, there is opportunity for abundant complications, that are not unraveled until the end of the play, when everybody lines up happy.

A review of Foxy Grandpa will be published in THE MIRROR next week.

Casino—Miss Simplicity.

Frank Daniels and his company presented at the Casino last week R. A. Barnet's comic opera, Miss Simplicity, with music by Harry J. Hearts, the cast being that published with the story of the piece in last week's MIRROR.

It is to be regretted that Mr. Daniels should have brought to town a production so almost utterly hopeless as this which the unflagging efforts of the genial comedian, the zeal of a fairly good company, and the spirit of a few excellent songs were all powerless to render even entertaining. The story of the opera, while distinctly conventional, is ancient and honorable, but its humor is of such frightful sort as to make one pause aghast. Perhaps the merriest, sprightliest jest of the occasion was projected when Tom Ricketts said to Mr. Daniels, "I will be frank!" and the star returned, "Now are you, Frank?" There were one or two others of scarcely lesser gayety, but this was the cheeriest of them all. The inspiring quality of this sort of thing may be imagined readily, and the plot, besides, was wrought out in more or less amateurish style. The music was of fair sort.

Mr. Daniels did all in human power for the principal comedy part, and it was not his fault that he had practically no chance to be amusing. In a couple of tolerable songs he shone gloriously, and won many merited recalls. But his lines were not funny, and the possibilities of his single interesting scene were not realized in the opportunities afforded. Allene Crater gave the best performance of the women, and, like Mr. Daniels, narrowly escaped overcoming apparently insuperable obstacles. Helen Lord was fairly effective in the prima donna role, and Grace Belmont and Kate Uart were acceptable as the soubrette and the dowager.

David Lythgoe was unfortunate vocally and obviously uncomfortable in the baritone lead. William Danforth sang excellently and acted bravely as a comic doctor. Tom Ricketts was unhappy as a presumably diverting military man, and Owen Westford and Lawrence Wheat did well enough as friends of the lead. The others did pretty well, perhaps, considering, and the chorus sang tumultuously.

The costumes and scenery were pretty and showy, while the stage management was chiefly devoted to seeing how near one might come to imitating the Florodora sextette business without actual infringement.

American—Vanity Fair.

The Greenwall Stock company's bill last week was Vanity Fair, a version of Thackeray's novel, made, according to the programme, by the late Charles Coghlan. Now, Mr. Coghlan did prepare a scenario of a dramatization of "Vanity Fair," but it wasn't this scenario nor an elaboration of it, that the stock company did. The Vanity Fair seen at the American last week was for its first four acts seemingly identical with a dramatization of Thackeray's novel made by one J. H. Nevins. Probably because Mr. Coghlan's name is somewhat better known than Mr. Nevins', the responsibility for the play was shouldered upon Mr. Coghlan. Any one familiar with Mr. Coghlan's literary work, as shown in The Royal Box, Lady Barter, Citizen Pierre and other plays, could not but question the authenticity of this crude, jumbled, inconsistent play.

The last act of the play done at the American was not in the Coghlan scenario nor in the manuscript of the Nevins play. This is stated upon knowledge gained by a reading of both versions. The last act does, however, in place, period, sequence of incident, action and dialogue, bear a marked resemblance to the last act of Becky Sharp, the version of "Vanity Fair" made by Langdon Mitchell and presented by Mrs. Fiske.

As a whole, the play as it was done at the American was a glowing example of poor construction. It was replete with crudities that even a tyro at playmaking might have avoided. The action dragged, the speeches were verbose and often irrelevant, the characters came and went without much rhyme or reason, and the entire five acts had a hacked and mutilated aspect that often rendered it difficult to follow the plot. Some absurd low-comedy business, utterly out of key with the play, brought the performance to the level of burlesque.

So much for the play. As to the acting of it, Esther Lyon, as Becky Sharp, may be credited with a commendable effort, and had the play and some of the other players been more satisfactory her work would probably have been still better. Miss Lyon had pertness in the lighter scenes and strength in the more dramatic episodes. While she showed no great depth nor delicate shading in her portrayal, she may be praised for having made much of poor material, and that upon the short notice that stock players can command.

James E. Wilson, as Rawdon Crawley, looked uncomfortable all the time, and his awkwardness was a sketch rather than the ponderous manner of the heavy dragoon. Robert Elliott gave viciousness but no distinction to Lord Steyne. Georgia Woller was a sweetly pleasing Amelia, and Norman E. Gladden gave a good characterization of Sir Pitt. The foppish conceit of George Osborne was overdone by Robert Cummings; the hypocrisy of Pitt Crawley was never suggested by Frank E. Jamison, and the self-sacrificing Dobbin was a lay figure in the hands of Adelbert Dexter. Julia Blake as Mrs. O'Dowd and Victor Moore as Joseph Sedley made laughter by boisterousness. Noise was the striking feature of Lillian Bayer's too-youthful Miss Crawley. The other roles were done indifferently and the stage-manager did not score a triumph.

Victoria—Primrose and Dockstader.

Primrose and Dockstader's Minstrels tested the popularity of that distinctly American type of entertainment here last week with what must have been to them most gratifying results. A long list of well known specialty artists and vocalists, headed by George Primrose and Lew Dockstader, dispensed comedy and music in almost Barnum-like proportions.

The stage setting of the first part, an exterior scene taken from the Garden of the Gods, in Italy, painted by Louis Young, was a commendable improvement on the old-time conventional minstrel first part. Neil O'Brien and Eddie Leonard were the end men of the first edition of the first part, and Frederick Barnes the interlocutor. O'Brien can credit himself with a positive hit as an end man. Franklyn Wallace, Fred Gladdish, Neil O'Brien, Eddie Leonard, and Frederick Barnes interspersed vocal solos, comic and serious. George H. Primrose and Lew Dockstader opened the second edition seated on the ends and did all that was expected of them. Spencer Kelly rendered "Your Promise" and "When I think of You" with excellent effect. His well cultivated baritone and perfect technique were thoroughly appreciated, to judge from the encores that were demanded. Harry Ellis, assisted by the entire company, closed the first part with a patriotic song entitled "The Old Flag Never Touched the Ground," with a tableau representing "The Spirit of 1776."

Ollie Young and Brother started the olio with a hoop rolling and club swinging act. George Primrose and the Foley Brothers, as precocious youngsters, appeared in a dancing act backed with scenic effects. Lew Dockstader told his bunch of jokes in a monologue, O'Brien and Hallett did a comedy musical turn, and the Jackson Family, three men and three women, took long chances on anatomical mishaps in their act, the Cycle Whirl.

The houses were packed all the week.

Murray Hill—A Black Sheep.

The Henry V. Donnelly Stock company at the Murray Hill Theatre revived last evening the long-popular Hoyt farce, A Black Sheep. Despite the storm the audience was large, and the performance was received with every mark of high favor. Indeed the players presented the jolly satire with remarkable exuberance of spirit and spontaneous gaiety, and they well deserved the many outbursts of applause that they won. A number of new songs were introduced, and in singing them the players proved themselves almost as attractive musically as they are dramatically.

Henry V. Donnelly himself played Hot Stuff in a genial, hearty and very humorous fashion. Robert McWade, Jr., was a capital Goodfellow Gunning, John S. Robertson played Jarvis Field very acceptably indeed, and N. Sheldon Lewis was a splendid M. T. Sells.

Alice Johnson as Lida Skiddons was pretty, vivacious, and as artistic as usual. Laura Hope Crews was a delightful Ada Steele. Master Archie Guerin, the boy singer, sang several songs very sweetly, and was heartily applauded. Others in the cast deserving especial mention were Douglas Lloyd as Percy Vere, James McKean as Under Dog, and Frances Starr as Daisy Singer. The stage-management was good, and the mounting suitable. Next week, Diplomacy.

New Star—The Man Who Dared.

The enthusiasm with which large audiences received the production of Howard Hall's new play, The Man Who Dared, at the new Star Theatre last week, indicated clearly that Mr. Hall's latest effort is likely to enjoy greater popularity than any of his previous ones. The reasons for this are that the author has invented a number of ingenius situations possessing originality and sensationalism well calculated to please the patrons of popular-priced theatres. The play, judged by other standards, is not without merit, although the pictures of Parisian scenes and life are often overdrawn and unreal. The acts increase in interest as they progress, and the latter portion of the play is decidedly better than the commencement, which is considerably more advantageous than if it were *vice versa*. The scene where the hero enters a den of lions to get his wife's glove is one of the most effective that has ever been introduced in a melodrama.

In the dual role of Louis Martaneau and Lorraine Martaneau, Howard Hall, the star, carried himself with distinction and grace. He was at all times effective, and often acted with force. His performance was the best that he has yet given in this city, that means it was distinctly commendable, for several of his former portrayals have been excellent. Lorena Atwood made a good villainess as Rita, the wife of Louis, and was a handsome figure as well. William Walcott as Paul Giradeaux, the lover of Rita, did acceptable work. Will H. Vedder gave an exceedingly clever bit of character acting as M. De Brisac, and John Martin as Grissart was capital. Alice Taylor, Florence Roseland, and Verne Castro also deserve mention, and the rest of the cast contributed, for the most part, capable support. The staging was elaborate.

THE GREAT TRAIN ROBBERY.

William T. Keogh's spectacular comedy-drama, The Great Train Robbery, began a week's engagement at this house, and was enthusiastically received. The company includes Eugene Frazier, James R. Carey, Edward Locke, Tom Quinn, Bob Robinson, Bobby Mack, H. B. Williams, Frank O'Brien, William J. Hoyt, Charles Habris, W. H. Warner, Ed Adams, Frank Vere, Kit Clark, Lillian Harper, Gertrude Owens, Lucille Loring, Minnie Daly, May Allen, Lucy Browne, Mary Barnes, and Nellie Melton.

Metropolis—Volunteer Organist.

The Volunteer Organist, a four-act rural play, by William B. Gray, was acted at the Metropolis last week. The play has very little action, depending almost entirely on dialogue and character bits for its success. Howard Sturgis has been adopted when a boy by Nathaniel Mansfield, a philanthropic millionaire, who educated him for the ministry. After having been ordained Howard has been appointed to the little Methodist Church at Cambridge, Vt., where his broad-minded, liberal ideas are totally at variance with the narrow views of some of his parishioners. When he falls in love with Grace Barrett, the daughter of the local tavern keeper, and asks her to marry him, they prefer charges against her and ask him to resign.

Years before the opening of the play Tom Sturgis, Howard's brother, ran away from home, and became a drunken tramp. Coming to Cambridge he finds Howard a minister, and by the example of Howard's unselfish, noble life Tom is reclaimed. The village choir refuse to sing with Grace, and the organist declines to play if she remains a member. Tom Sturgis volunteers his services as organist, which gives an opportunity for a very effective scene, for through a transparency the audience sees the interior of the church with Tom seated at the organ playing while Willie and Johnnie Nelson, two boys with very sweet voices, sing several selections.

The last act brings the play to a happy close, with the young minister at peace with his flock, the charges against Grace disproved, and the canting hypocrites brought to a realising sense of their injustice.

The company is an unusually capable one. Benjamin Horning as Howard Sturgis gave an excellent portrayal of the young clergyman with his love for his fellow man and pity for the weak. Benjamin J. Williams as Handfort Scott, the postmaster, was very good, his monotonous speech before opening and closing the post office bringing shouts of laughter from the audience. George Warnock had a short part, but played it well—his make-up and drunken scene in the first act being remarkably good. Francis Whitehouse made a pretty Grace, and Mae McCabe as Lucretia Barrett, a garrulous, kittenish old maid, was especially clever.

The audience seemed well pleased with the play, and were generous in their recognition of the good work of the players.

TOM MOORE.

The usual packed house greeted Andrew Mack in Tom Moore at the Metropolis last night. Mr. Mack's sweet singing and excellent acting met with warm approval, as did also the work of his company.

Third Avenue—Jesse James.

Melodrama in four acts. Produced Feb. 17.

Frank James	Joseph R. Clifton
Burk Miller	P. Augustus Perkins
Carl Green	Wilbur Seward
Jeffreys	John Marr
Willie Softhead	James J. Morrison
Humpty Dan	P. Augustus
Pete	Bob Reagan
Bob Ford	J. Joseph
Governor Crittenden	Albert Truford
Hank Brady	M. C. Jamison
Calamity Jane	Jane Angott
Fannie Ralston	Helen Desmond
Annie Martin	Hettie Marion
Zerelda James	Marie Hodges
Mrs. Samuels	Flora Bryden
Jesse James	Henry Belmer

The storm of yesterday did not affect the size of the audience at the Third Avenue Theatre, that came out in spite of the blizzard to see the first production here of Jesse James, the Missouri Outlaw. The play defies every law of dramatic construction and contains impossible situations plenteously enough to please the most hardened habitue of the gallery. This fact, however, does not make it an acceptable drama to any one demanding even a little of logic. There is practically no plot divulged, and the four acts are principally devoted to diverse thrilling captures and escapes of the celebrated outlaw brothers, Frank and Jesse James, who are pictured at the height of their career of plunder and crime.

It can be said for the company that it worked hard to make the most of the poor material furnished it by the author, who has wisely left his name off the bill. Barring a noticeable lack of rehearsals, the performance was passable. Henry Belmer was effective and self-possessed as Jesse James. Jane Angott, as Calamity Jane, an uncouth type of Western femininity, gained applause at frequent junctures. Helen Desmond as Fannie Ralston, betrothed to Frank James, gave a good performance, and Bob Reagan and James J. Morrison satisfied in low-comedy roles. The rest of the cast did fairly capable work and the staging was in keeping.

Next week, On the Stroke of Twelve.

Removal

EARLY IN APRIL

The Dramatic Mirror

WILL REMOVE TO ITS NEW OFFICES,

No. 121 WEST 42d STREET.

At Other Playhouses.

ACADEMY OF MUSIC.—The engagement of Blanche Bates in Under Two Flags has been extended until the end of the season.

BIJOU.—Amelia Bingham's company continue in Lady Margaret this week, and next Monday will revive The Climbers.

DALY'S.—Frocks and Frills will run until Notre Dame is ready.

EMPIRE.—The Wilderness will be played until some time next month, when The Twin Sisters will be produced.

GARDEN.—The Bostonians continue in Maid Marian.

GARRICK.—Charles Hawtrey and A Message from Mars will remain until March 15. Sky Farm will follow.

GRAND.—Foxy Quiller is this week's bill.

HERALD SQUARE.—Lulu Glaser's successful engagement in Dolly Varden continues.

KNICKERBOCKER.—The Toreador pleases large houses.

LYCEUM.—Annie Russell in The Girl and the Judge will remain the rest of the season.

MADISON SQUARE.—William Collier's return in On the Quiet has been greeted by good houses.

MANHATTAN.—This is the last week of Hon. John Grigsby, which has been very successful and might achieve a long run at this theatre had its time not been limited by bookings. Next Monday evening Herbert Kelcey and Effie Shannon will produce Her Lord and Master, Martha Morton's new play.

REPUBLIC.—Henrietta Crosman continues in Mistress Nell. Miss Crosman will revive As You Like It Feb. 27.

SAVOY.—The Way of the World is the offering.

WALLACK'S.—Kyrle Bellew in A Gentleman of France is popular.

AMERICAN.—The Greenwall Stock company presented The Man from Mexico last night to a good audience. The performance will be reviewed in THE MIRROR next week.

OBITUARY.

Maylin J. Pickering, president of the branch of the Actors' Order of Friendship in Philadelphia, writes relative to a well-known actor who recently died: "Harry K. Chase, who died on Jan. 7, at the Massachusetts General Hospital, Boston, left a record and memory to be proud of. Although he did not attain to the pinnacle to which he aspired an account of years of ill-health, still whatever he did was well and conscientiously done. He evinced a love for the stage early in life in Philadelphia, and began the foundation of his career in amateur associations and as a pupil of Rufus Adams, the popular teacher of elocution of Philadelphia in those days. In 1874 he entered upon his professional duties, being engaged as a member of the stock company at the Walnut Street Theatre playing with all the well-known stars, including Fechter, E. L. Davenport, Booth, Lotta, Neilson, and others, at the Walnut. After the season closed there he went on the road with Mary Anderson and John T. Raymond. Proving by his worth that he had considerable talent in certain lines, he was engaged at the Walnut by Tom Hall, then stage-manager, for the season of 1875 and '76. In 1877 he was engaged for the Boston Theatre Stock company for light comedy roles, in which he excelled. He remained at the Boston for eight consecutive seasons, and during that engagement was married to Emma Wyman, a member of the stock company. Mr. Chase was specially engaged for several seasons after to play his old part of Lord Fitz Foley with the elder Chanfrau in Kit the Arkansaw Traveler, which opened the regular season for many years at the Boston. In 1885 he went on the road with M. B. Curtis. He next went with Fanny Davenport. Afterward he was engaged at the Soldiers' Home, Dayton, O., for a Summer season. He was with Edward Harrigan at the Herald Square Theatre when Waddy Googan was produced and was with Mr. Harrigan again as stage-manager, having held the same position with Charles Frohman, Neil Burgess, and Denman Thompson. His last engagement was last season with A. R. Wilbur, as stage-manager with The Midnight Bell company. The season closed in January, which was well for Mr. Chase, as his suffering had been intense all the time, but he bravely stuck to his work to the last, and then went to his sister's in Philadelphia, as Mrs. Chase was then on the road with Myron H. Rice in My Friend from India. In March Mr. Chase had a shock, when his wife was summoned, and was with him almost to the last. He recovered from the shock so as to be taken to his wife's home in Fitchburg, Mass., in June, where he remained until December, when his physician decided that the Massachusetts General Hospital was the best place for him, and so he went there on December 10, hoping that he might find some relief; but his weakened condition gave him no chance to rally, even with the best of care. He was so patient, grateful and thoughtful of others that he won the love and respect of nurses and doctors. He was a devoted husband, a loyal friend and much liked by his associates. He was a member in good standing of the Actors' Order of Friendship for twenty-five years. He leaves a widow and aged mother, three sisters and two brothers. His death was peaceful and happy."

William T. Dixon, an actor of reputation and standing, died in St. Francis's Hospital, Jersey City, on Feb. 15, from the effects of an attack of la grippe. He was long associated with James O'Neill. It is said that he had played the role of Caderoussse in Monte Cristo no less than three thousand times. During the engagement of the O'Neill company in Jersey City, two weeks ago, he became ill, and was taken to the hospital, where he died. Mr. Dixon was fifty-two years old, and is survived by his wife and two children. The remains were taken to Columbus, O., the home of the family, for burial.

Herman Colell, who was for many years prominent in musical circles in New York, died at his home in Brooklyn, on Feb. 9, of a complication of diseases, aged seventy-two years. He was the founder of the New York and Brooklyn Arion Societies, and he was instrumental in bringing a number of distinguished musicians to this country for concert tours.

Ella Starr, a prominent member of the Professional Woman's League, and the Twelfth Night Club, died in a sanitarium at Fishkill, N. Y., on Feb. 14 after a long illness. Miss Starr was a writer of unusual ability and was a frequent contributor to the foremost American magazines.

Marie Leslie died suddenly in this city on Feb. 14, of gastritis. The funeral services were held on Sunday at Merritt's undertaking rooms, and the remains were taken to Philadelphia for burial. Miss Leslie was the wife of Theodore Bennett, who survives her.

Dudley McCormick, an actor, died at Logan, O., on Feb. 10, of consumption, from which disease he had suffered for several months. The funeral services were held at Logan, last Thursday.

Eva Gilbert (Gilberette) was killed on Feb. 11 at the Powhatan Theatre, Newport News, Va., by falling from the flying rings on which she was performing. A mother and a son survive.

GEORGIA CAYVAN'S CONDITION.

On the authority of friends who recently saw Georgia Cayvan at the Sanford Hall Sanitarium, Flushing, L. I., where she has been an inmate since October, 1901, some news of her condition was made public last week. It was said that Miss Cayvan's condition was practically hopeless, being completely broken down physically and mentally. While she is sometimes able to converse rationally for a few moments, her mind is a blank. Her only relief, it is believed, will come with death.

Georgia Cayvan was born at Bath, Me., in 1858, and when but a child moved with her parents in Boston, where she was educated in the public schools. Among her classmates she became noted as a Friday afternoon elocutionist. Her modest triumphs in that direction led her, upon leaving school, to become a pupil in Lewis B. Monroe's School of Oratory. She rapidly advanced there and soon began to earn her living as a professional reader. R. M. Field heard her recite and offered her a position in the Boston Museum company. Steele Mackaye was also impressed with her abilities, and when he opened the Madison Square Theatre he asked her to join his organization. But Miss Cayvan declined both of these offers because she feared failure and was well content with her work as a public reader, in which she at that time hoped to achieve distinction.

Miss Cayvan continued to read and recite in New England until she was twenty-one, when she received a third offer—this time in comic opera. Either she had overcome her fears or the opportunity especially appealed to her, for she accepted the offer and appeared for the first time on the stage as Hebe, in Pinafore, with the Boston Ideals, at the Boston Theatre, on April 14, 1879. She sang and acted the role very creditably, and immediately after the short engagement she made her first appearance on the dramatic stage, at the same theatre, as Sally Scraps in Sketches in India. This appearance took place on May 10, 1879. During the Summer of 1879 Steele Mackaye again offered Miss Cayvan a position and, having gained courage, she accepted it. On May 7, 1880, she made her New York debut at the Madison Square as Dolly Dutton in Hazel Kirke—taking the place of Gabrielle Du Sauld. The next season she was promoted to the title-role in the New York company, while Effie Ellsler, who had formerly played the part, went out with the road company. When The Professor was produced at the Madison Square in June, 1881, Miss Cayvan originated the role of Daisy Brown.

Later in 1881 Miss Cayvan achieved a notable success, and one that spread her fame abroad, by acting the role of Jocosta in the Greek tragedy, Œdipus Tyrannus, when it was produced by George Riddle at the Globe Theatre, Boston. The role required, of course, a totally different style of acting from that which she was accustomed to, and Miss Cayvan demonstrated her scholarly attainments by playing it in a classic yet appealing fashion that completely won the admiration of the critics. Long accounts of the performance and particularly of her impersonation were printed in all the leading journals of America, and in consequence Miss Cayvan's name became widely known and her reputation as an actress firmly established. The Greek play was afterward put on at Booth's Theatre and Miss Cayvan made a like artistic triumph here.

The following season Miss Cayvan originated the role of Lisa in The White Slave when it was produced at the Fourteenth Street Theatre. Later she was the original Lura in The Romany Rye, in America. For one season she played with the Haverly company at the California Theatre, San Francisco, where she appeared in the leading feminine roles in a series of Bartley Campbell's plays. Upon her return to New York she replaced Sarah Jewett at the Union Square Theatre, in the roles of Marcelle in A Parisian Romance and Jane Leoroyd in The Long Strike.

Upon A. M. Palmer's retirement from the Union Square Miss Cayvan returned to the Madison Square Theatre, where she played the title-role in May Blossom. Then she starred for a time in La Belle Russe, and afterward originated the role of Hattie, in Old Shipmates, at the Fourteenth Street Theatre.

In 1887 Miss Cayvan was engaged by Daniel Frohman as leading woman of the Lyceum Theatre company. In that position she originated the roles of Helen Truman in The Wife, Minnie Gilfillin in Sweet Lavender, Ann Cruger in The Charity Ball, Lady Harding in The Idler, Zepher Elaine in Nerves, Camilla Brent in Lady Bountiful, Katherine Thorpe in Squire Kate, Florence Winthrop in Americans Abroad, and Lady Nolline in The Amazons.

During the long period of her engagement with Daniel Frohman's companies, both in New York and on the road, Miss Cayvan reached the zenith of her career. She was admired, respected and loved by playgoers throughout the country. Few actresses have ever commanded the affections of the multitude as did she. Thousands of people before whom she appeared felt for her the sympathy and fellowship that are ordinarily reserved for personal friends. Her home was a meeting place for men and women distinguished in the arts and sciences. She had many loyal friends at that time, and no enemies.

But in 1894, in the midst of her greatest success, illness came upon her. She went to Japan in search of health, then to France on the same mission. For nearly two years she pursued her quest, and finally was obliged to submit to a surgical operation to remove a tumor. After that her health improved rapidly, and she seemed better and stronger than ever before. But it is believed that the after effects of the operation were really the cause of her last illness.

In the Autumn of 1896 Miss Cayvan, feeling herself to be in perfect health, re-entered her profession as a star at the head of her own company. She secured Mary Pennington, Spinster, by W. R. Walkes; Goblin Castle, by Elizabeth Bisland, and had a new version made of Squire Kate. Her company included George Woodward, Anne Sutherland, Florence Conron, Winifred McCaull, Louise Palmer, Lionel Barrymore, Arthur Brown, and Frank Atherly. But the venture did not meet with success. Miss Cayvan redoubled her efforts, taxing her strength sadly, as the failure of the enterprise became more and more apparent. Finally, discouraged and broken completely in health, she retired from the profession of which she had been a very prominent member for nearly twenty years.

Her retirement was absolute. She lived part of the time at her home at 351 West 122d Street, and part of the time with her sister at Dorchester, Mass. She severed herself completely from her old life and from her old acquaintances. Suffering terribly from nervous prostration, she became more and more melancholy. It was during this time that the bitterest experience of her life fell upon her. She was cruelly and unjustly named as corespondent in a sensational divorce case. The accusation was as ridiculous as it was infamous. Miss Cayvan took the matter into the courts and was completely exonerated. The result of her action was that a new law was passed in this State for the protection of those whose characters may be assailed in similar circumstances.

SHOP TALK.

They had arrived at coffee and cigars. For the space of five minutes not a word had been spoken. Silence was broken by the tall man.

"Some dear good friends, who have for years dined within earshot of our shop talks, are disposed to criticise us."

"It is their undoubted privilege," said the tragedian. "Garrulity of necessity breeds antagonism."

"On the contrary, the criticisms have been, not that we talked too much, but too little."

"With too long waits, as it were, between drin—between talks," suggested the fat comedian.

"That is, indeed, a more agreeable view of it," said the tragedian.

"It suggests," said the tall man, "a bit of Amiel's philosophy, which runs, as I recall it, something like this: 'He who is silent is forgotten; he who abstains is taken at his word; he who does not advance falls back; he who stops is overwhelmed, distanced, crushed; he who leaves off gives up; the stationary condition is the beginning of the end. To live is to achieve; it is to assert one's self against destruction.'"

"The wisdom of that delightful Frenchman reveals no truer thought," said the tragedian. "He was both philosopher and prophet. Listen: 'The age of great men is going; the epoch of the anthill of life in multiplicity is beginning. The century of individualism runs a great risk of seeing no more true individuals. By continual leveling and division of labor society will become everything and man nothing. As the floor of valleys is raised by the denudation and washing down of the mountains, what is average will rise at the expense of what is great. The statistician will register a growing progress, and the moralist a gradual decline; on the one hand a progress of things, on the other a decline of souls. The useful will take the place of the beautiful, industry of art, and arithmetic of poetry. The spleen will become the malady of a leveling age.'"

"Which digression," said the tall man, "beautiful and apt as it is, should suggest to us some original reflections."

"There is nothing original, save sin," said the tragedian. "Variations of expression and juggling of thoughts have been going on for thousands of years, but what evidence have we that anybody originated anything. Seeds of thought, gathered we scarcely know where, drop down into our lives and are forgotten; by and by they bubble through the gray matter and ooze off the end of our pen, and we think they are our own. Honest thinkers, says Holmes, are always stealing unconsciously from each other. Our minds are filled with fragments of flotsam which we fancy is our own. A few notes from the air of 'Shoo Fly' are borrowed from a movement in one of the magnificent harmonies of Beethoven. Boucicault, who was mercilessly scored as a plagiarist by professional critics, taught these modern sophists a whole lot of things they could easily have learned for themselves had they read more and written less. Of Sheridan's seven works, five were merely adaptations and the other two not original. Yet this bright Irishman failed to give credit to the authors whose works he manifestly used. Vanbrugh, Farquhar, and Molière confessed to taking plots and characters where they could find them. No well-informed person credits Shakespeare with originating any of the stories of his plays. Dante was proud of his obligations to Virgil, and the latter confessed his dependence on Homer, who inspired the heroic poets of the Middle Ages. Milton is described as a boundless borrower. From time out of mind, before stories were inscribed upon parchment or papyrus, their universal origin was in a fact, a story of love or fight. It was told in various forms, incidents constantly added, stories divided and mixed——"

"Hence the modern press agent," suggested the fat comedian.

"Precisely. Each mix added something of newness, thus lending variety. In his 'Faëry Queen' Spenser presented an island peopled by allegorical characters. This gave inspiration to Fletcher for his 'Purple Island,' to be followed by Bernard's 'Isle of Man,' from which in its turn came Bunyan's 'Pilgrim's Progress.' And so on *ad libitum ad infinitum*. That writer will write most entertainingly who reads most widely. Let us be satisfied if the thoughts he borrows are good thoughts, and thank him for his pains."

"I'm sorry," said the comedian, "that our conversation to-day has taken a turn so purely literary. I always like time to read up for these intellectual banquets. You gentlemen spend more time in the library than I do, and so have me at a disadvantage. In the matter of 'shop' talk, I am always loaded for bear, but in these book talk digressions I am just a little shy. Of course I knew Homer and Boucicault and Virgil and J. J. McCloskey and Bill Sheridan and the rest of the gang, who were familiar figures at Pfaff's during the late fifties and early sixties. But we have drifted apart, as it were. In fact, I guess McCloskey and myself are about the only survivors. I don't want it to be understood that I have any prejudices against literary gentlemen—or ladies. Quite the contrary. But the disastrous consequences of my one attempt to pose as a *litterateur* have made me cautious, that's all. Shall I bore you?"

"Garcon! Brandy and fresh cigars." This by the tall man, with a smile of assent from the tragedian.

"It was while I was clerking in that retail grocery store in Detroit, before Garry Hough discovered me and exploited my genius to a waiting world—it was in The Hidden Hand—under canvas. However, that's another story, which you have heard. I had just graduated from Grammar School No. 5. During the closing exercises I had attracted attention to myself by a recitation of Rienzi's address to the Roman citizens. An old gentleman who occupied a rear seat was heard to say, 'That boy has sun'thin into him. All it wants is bringin' out.' A High School graduate who had struck a blasé pose nearby overheard the criticism and said he thought a compound cathartic would fix me all right. Thus we see that petty professional jealousies are not confined to the stage. However, I had reached that stage of mental development when I conceived myself destined for a literary career. All third grammar school boys of average intelligence absorb this microbe once. Our family library was not extensive. There were well-thumbed volumes of Byron, Shakespeare, Pope and Moore, yellow as to paper and frayed as to the corners. They were heirlooms, with inscriptions dating back through three or four generations. There was a rusty pocket edition of Thompson's 'Seasons,' a Jefferson's manual, and part of a volume of Æsop's 'Fables.' I also dug from the dust of some hidden recess a little yellow leather edition of the 'Tales' of Crabbe. The leaves actually stuck to each other, as though clinging for support in the yellow infirmity of age. An event was about to transpire in Detroit's juvenile society. A young lady who had graduated from a seminary near by, and who had created something of a sensation by writing and delivering a poem at commencement, had still further enhanced her literary reputation by several contributions, in prose and verse, to a local weekly paper of literary pretensions.

"She was to give a reception to her young friends and former schoolmates. She had reached the mature age of seventeen. It was understood that upon this occasion she would recite an original poem entitled, 'O Why Do I Linger?' and also read an essay entitled, 'The Dear Friends of My Youth.' Attendance was by invitation, and it was impressed upon all that the occasion was to be distinctly literary in tone and character. Conversation upon literary subjects only. I really wasn't in the class, but I knew the young lady's little brother. I had licked him for stealing a handful of dried apples in front of the store. After that he gave me a mouth-organ, and we became great chums. After closing the store evenings I used to go around and help him lam the big boys who cribbed his marbles. I intimated to Sammy that I should like to go to his sister's party. I clinched it by giving him some raisins and a soda cracker. Sammy brought the invite himself. It was on pink paper, sweetly perfumed. Subsequently I became convinced that Sammy stole it from his sister's writing desk.

"The intervening evenings I spent at home, rehearsing, as it were. I memorized two or three couplets from Pope, and brightened up on the fables. Of course I knew two or three of Byron's early love songs. But my *chef-d'œuvre* was Crabbe. I had never heard of him till I found that measly little volume in the garret. I knew that Crabbe would represent an unknown quantity at that high school gathering. So I resolved to come out strong on Crabbe. I memorized a half dozen verses, and familiarized myself with his personality by a few careful readings of an abbreviated biography which preceded the tales. Then I would place a chair in the middle of my little attic room and run through the scene about as I fancied it would transpire. There was a big slob of an eighteen-year-old boy whom I had helped her brother to lick two or three times. He was one of the high school pets, and her little brother assured me that he would be one of the evening stars. I knew he was afraid of me, so I determined that he should present me formally to the hostess. The rest would be easy. She would, of course, be reclining gracefully in a big chair or sofa. I would recognize the introduction with a bow of easy nonchalance. Then with my hand resting easily on the back of her chair I would drop a casual remark about the weather, just as a starter. She would coincide, and so lead up to a few verbal gems from Thompson's 'Seasons.' She would express admiration, which would give me a chance to say that nature was well enough in its way, but, after all,

The proper study of mankind is man.

"By this time I would have her interested and could easily steer her by easy stages up to Crabbe. This was the scene that I would rehearse nights in my room.

"The evening fraught with fate arrived. Evening dress was unknown to youngsters in those days. A clean shirt and your Sunday clothes filled the bill. My reception was not calculated to fill me with enthusiasm. In fact, several things occurred to arouse my suspicions as to the legality of my invitation. The handsome parlors were well filled with high school geniuses. A cursory inventory satisfied me that I had licked about half of them, and this soon put me at my ease. I collared the big fellow mentioned earlier in this narrative, and convinced him that he was the one to introduce me formally to the hostess, and such other young ladies as might please my fancy. I was talking to a couple of the smaller boys that I used to whip in the third grammar school when my chaperon pulled me by the sleeve, saying that now was our chance. I began running over my verses in my mind. I saw her seated at the lower end of the room. Everything was propitious. But at that moment she left her seat and started to cross the room. My voucher called her by name, and she joined us. The boy introduced me as rapidly as possible, and slid. We were standing alone in the middle of the big room. There wasn't a chair within ten feet of us. Imagine, if you can, a modern, school-made leading man rehearsing a love scene. There is a fireplace, with mantel, R. 2 E., a high-back *tete*, R. C., a piano L. C., a high chair and a plaster of paris Pallas on a pedestal near the piano. Against each of these familiar objects he has posed gracefully while emitting his passion, burning or otherwise. Just before ringing up, the stage-manager decides to play the act in a garden scene without props. If you can conceive the vast vacuity in the face of that Lyceum School actor at such a moment, you can get pretty near to what I must have looked like about that time. The manner of the hostess was not calculated to put me at ease. She was tall and very slender, and she wore glasses. She was what the modern lady novelist calls willowy. Her little brother always called her Slim Jim. She looked at me long and steadily. I suppose this silent inspection lasted for a matter of a minute. It seemed to me then a quarter of an hour. My hair appeared to fascinate her. I had a big bunch of it then, and I used to wear it scrambled, and soaked in pink hair oil, flavored with bergamot. While the blood was gradually passing down into my feet, my supposed mind was rattling around among the bones of Pope, Byron, Crabbe and Thompson. At last I caught my breath with a gasp. I could see her stony eyes through the glasses riveted on my hair. I fancied there was a faint smile visible about the corners of her pretty mouth. Byron, Thompson, Æsop, and Pope had abandoned me to my fate, but something of Crabbe remained. My hand went out instinctively for the back of the chair, which wasn't there. With a last, despairing gulp I pulled myself together, and forcing an India-rubber smile which must have been ghastly, I said: 'Do you like Crabbe's Tales?' Her eyes snapped and the corners of her mouth went down as she replied, 'I was not aware that crabs had tails.' I was drowning and there wasn't a straw in sight. Clutching a space, I said with a final gasp, 'I didn't mean *like*, I meant *read* Crabbe's Tales.' 'I was not aware,' she answered calmly, 'that red crabs differed from others in that respect,' and she passed on, frigidly, haughtily. And so, my excellent friends, when at future dinners your conversation takes a purely literary turn, I know you will pardon me if I do not throw myself into the breach with that confident enthusiasm which would naturally be expected from a man of my vast erudition."

MILTON NOBLES.

MANRU PRODUCED.

Manru, a three-act opera with score by Ignace Paderewski and libretto by Alfred Nossig, had its American production at the Metropolitan Opera House Feb. 14, and was received with favor by a large audience. The opera tells a story of gypsy life in Hungary, tells it rather crudely, the libretto being, in fact, the weakest feature of the production. The score is distinctly of the Wagnerian school, and as the first effort of a composer is certainly remarkable. In some of the tenderer passages, when the Wagner influence is not apparent, Paderewski is at his best, because he is original. The principal roles were taken by Marcella Sembrich, David Bispham, Fritzi Scheff, and Alexander Bandrowski, who made his American debut on this occasion.

ACTORS' CHURCH ALLIANCE NEWS.

The twenty-fourth regular service of the New York Chapter will be held in All Souls' Unitarian Church, at Fourth Avenue and Twentieth Street, on Sunday, Feb. 23, at 8 P.M. The Rev. Thomas R. Slicer, pastor of the Church and Second Vice-President of the Alliance, will preach on "Imitation and [illegible]."

The Chapter has made [illegible] to establish permanent quarters at No. 139 West Forty-seventh Street, between [illegible] and Sixth Avenue. The rooms will be handsomely furnished, and will be open to the members every day except Sunday, from 10 in the morning till 5 in the evening. It is expected that the new quarters will be ready for occupancy by March 1, and first regular monthly meeting will be held there on March 14 at 8 P.M.

STROLLERS HAVE A ROISTER.

The Strollers had a merry roister at their club house Sunday evening. The feature of the programme was a burlesque of Pelleas and Melisande, entitled Sillyas and Peroxidine. Edward Fales Coward wrote it, and William Duncan Preston, William T. Wood, and Walter Fairman Dyett were in the cast. Another amusing number was Piper's Panacea for All Possible Pain, a farce by J. Cheever Goodwin and Rupert Hughes, with music by A. Baldwin Sloane.

CUES.

Maurice Arnold sailed for London on Feb. 15. Mr. Arnold will conduct his Plantation Dances and produce a one-act opera while abroad.

Jessie Mae Hall has resigned from William A. Brady's Eastern Lovers' Lane company and will shortly appear in one of her own plays for an eight-weeks' season, beginning in March.

Amy Johnston was married on Feb. 15 to Col. J. F. Milliken at the "Little Church Around the Corner," by the Rev. Dr. Houghton. Mrs. Milliken is a professional, but will sever her active connection with the stage as soon as her present engagement expires, on March 8.

The first benefit performance by members of the vaudeville profession in aid of the Actors' Fund Home will be held in Hurtig and Seamon's Music Hall and the Harlem Opera House on the afternoon of Thursday, March 6. The combined seating capacity of the two houses is more than three thousand, and as bills of extraordinary merit are to be presented on both stages it is expected that the receipts will be very large.

MATTERS OF FACT.

Van Horn and Son, costumers, opened their factory in New York last August, and since then have fitted out the following productions: Joan of the Sword Hand, for Blanche Walsh; Peg Wollington, for Eugenie Blair; Petticoats and Bayonets, for Arthur Byron; Henry VIII, for Louis James and Madame Modjeska; Maid Marian, for The Bostonians, and some fine gowns for Kathryn Kidder and Jane Oaker. The New York house makes costumes that are sold outright, and the Philadelphia house does renting.

Reaping the Harvest is said to be scoring a hit on its tour of the South.

Marks Brothers' company, headed by Tom Marks, has been playing to large business since its opening on Sept. 3. Their route has covered the Canadian circuit and Michigan. While playing Adrian last week Mr. Marks was entertained by the Elks.

Franklin Ritchie is meeting with success in the South as Ben Turner in Sag Harbor.

Mary Van Tromp (Mrs. Hubert Labadie), of Hubert Labadie's Faust company, was elected a member of the Actors' Church Alliance last week.

Mayme Bryant is in her eighth week with the Jere McAuliffe Stock company, playing ingenues and juveniles.

Elsie Reimer recently conducted the orchestra at the performance of the Stuart Opera company at the Berkeley Lyceum, on the occasion of the production of I Pagliacci and Cavalleria. Miss Reimer, at a moment's notice, during the last performance, played the entire score on the piano, owing to the inability of the orchestra to render the music of the operas.

The portrait of Thomas R. Bridgland printed on the second page of THE MIRROR this week, is from a photo by Hall's Studio, New York.

The Lovers' Dilemma, a musical comedy, will be revived by H. C. Anderson, with a cast including Ernest Crawford, Ethel Tillson, Helen Darling, Hattie Bernard Chase, Julia Aster, Maud Croswell, Hattie Lefaut, Dorothy Chefon, Rose Vincent, Edward Gorman, Harold Knight, and others. Musical Director, Charles E. Hart; Business-manager, Harry Bernard.

Al. W. Martin was in New York last week visiting his Eastern company. While in the city Mr. Martin and General Manager Charles L. Walters placed several contracts, and engaged the principals for the big Ten Nights in a Bar Room revival, which will take the road early in September. Mr. and Mrs. Martin will sail for Europe early in March.

General Agent Charles A. White, of Al. W. Martin's Uncle Tom's Cabin (Eastern), will, at the close of his season, join Ringling Brothers as advance agent. He is also under contract to furnish press sheets for the coming season for Mr. Martin's revival of Ten Nights in a Bar Room, and also for several other productions.

D. F. Drakes, a well-known advance agent, has leased the Grand Opera House, Fairfield, Ia., and with his knowledge of the business, hopes to get the best attractions.

A producer is wanted for romantic and classic plays by Author B., care this office.

William J. Hanley wants to lease a theatre in a good city.

Among the attractions at present being booked by Charles A. Burt, manager Metropolitan Theatrical Exchange, is the colored comedy company, to be headed by Billy McLain and Ernest Hogan. This organization will be a large one, and will have four comedies in its repertoire. The comedians named have been highly successful in Australia, and are now en route East, playing engagements in Honolulu and San Francisco on the way.

The Alhambra, Knightstown, Ind., wants a good one or three-night company to open the house.

The Casino, Vandergrift, Pa., has open time. The town is located on the west branch of the Pennsylvania Railroad, 38 miles from Pittsburg. C. F. Fox is the manager.

A partner is wanted to give security for a new first-class popular priced theatre. The house is to be located in the principal street of a progressive city of 150,000 inhabitants. Communications, which will be considered confidential, should be addressed to W. F., care of THE MIRROR.

BROADHURST AND CURRIE'S PLANS.

Broadhurst and Currie have already formulated their plans, to a considerable extent, for next season. They have secured a new musical farce entitled Mr. Jolly, of Joliet, by Charles Newman, author of the successful farce, Rudolph and Adolph, and will send it out with a strong company, headed by Edward Garvie, who was long popular in the Hoyt comedies. Other members of the company will be Ada Deaves and John and Maude Allison, who are now starring in The Wrong Mr. Wright. The firm has also secured the rights to Sweet Clover, in which Adelaide Thurston is now starring. They are preparing to send it out next season for a tour of the low price theatres, with an entirely new company, equipped with new and handsome scenery and costumes.

ELINORE SISTERS TO STAR.

The Elinore Sisters will make their stellar debut in farce-comedy the coming season. They are well-known vaudeville headliners, having played successfully on both continents. The Adventures of Bridget McGuire is the title of the three-act farce-comedy which they will use. Among those already engaged are the Bijou City Quartette, Hall and Staley, Mursky, La Marh and Reilly, and Tom Bearn, an English importation. The lyrics for this attraction will be by William Jerome, and the music by Jean Schwartz. The attraction will be under the management of Joseph P. Vion.

A BIG COLORED ORGANIZATION.

Billy McLain and Ernest Hogan will head a big colored comedy company next season, presenting four different plays, each one to be equipped with special scenery. These comedians recently terminated a long season in Australia, and are at present playing in Honolulu, after which they will play an engagement in San Francisco before returning East. Charles A. Burt is booking the time for next season.

LOUISE MACKINTOSH AND ROBERT ROGERS

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are at liberty. Joint engagements. Comedy or character. 42 West Seventieth. Phone, "2242 Columbus."

THEATRES AND MUSIC HALLS.

Proctor's Fifth Avenue.

Clay M. Greene has written a travesty on A Gentleman of France, which the Proctor Stock company presents under the title of The Gentle Mr. Bellew of France. A Midnight Bell is also presented by the stock players. The Ten-Ichi Japs end their tour of the Proctor circuit. Willis P. Sweetnam, Bartlett and May, Lillian Tyce, Sabine and Mullaney, the Fetching Brothers, Tom Brown, and the kalatechnoscope are likewise seen.

Proctor's Fifty-eighth Street.

Straight vaudeville is resumed for the week. In the bill are Caron and Herbert, O'Brien and Havel, Milton and Dollie Nobles in Why Walker Reformed, Mlle. Chester's dog, Barr and Evans, Loney Haskell, Monroe and Sinclair, and the kalatechnoscope.

Proctor's Twenty-third Street.

Helene Mora heads the programme. Others are the Smedley Sketch Club, George Evans, members of the Proctor Stock company in one of Clay M. Greene's travesties, John Kernell, Harry La Rose, Bonnie Thornton, White and Simmons, Barrows and Travis, Belmont and O'Brien, Short and Edwards, Eddie Mack, and the kalatechnoscope.

Proctor's 125th Street.

A Trip to Chinatown is presented by the Proctor Stock company. Locked Out at 3 A.M. serves as the curtain-raiser. Peter F. Dailey and company head the vaudeville entertainers, who comprise Falke and Semon and Gus Williams, along with the kalatechnoscope.

Keith's Union Square.

The features include Charles E. Grapewin and Anna Chance in The Awakening of Fipp, Tom Lewis and Sam J. Ryan, Mlle. Marcella's birds, Carroll Johnson, Duke and Harris, the Five Nosses, the Parros Brothers, the Bowenas, the Kumina Trio, Plato and Toledo, the Brownings, and the biograph.

Tony Pastor's.

The leader is Nat M. Wills. Andy Lewis and company in A Victim of Habit, Burton and Brooks, Tenley and Simonds, Miss Morton, Whitelaw and Howard, Vernon, the Tanakas, Martha and Leroy, Roger Dolan and company, the Brothers Potchka, Russell and Dunbar, Mr. and Mrs. Larry Shaw, and the vitagraph are the others.

Weber and Fields'.

Holty Tolty and The Curl and the Judge remain as the offerings of the stock company, though the latter burlesque is soon to be replaced by a travesty on Du Barry, which should offer excellent opportunities for the merry comedian-managers and their mighty aggregation of assistants.

New York.

The Hall of Fame, presented by the stock burlesque company, enters upon its third week with a phenomenal advance sale. New features are introduced almost nightly.

Hurtig and Seamon's.

Genaro and Bailey are retained for a second week. Other numbers are Blanche Ring, Clayton White, Maria Stuart and company, Miyo Bon, Dooley and Fowley, Raymond and Caverly, Harting and Ah Sid, Mlle. Olive, and the Four Miltons.

THE BURLESQUE HOUSES.

DEWEY.—The Trans-Atlantic Burlesquers are unveiling the clients this week.

MINER'S BOWERY.—Sam Devere's company furnish the week's bill of fare.

LONDON.—The French Maids are entertaining the East Siders this week.

OLYMPIC.—The Bohemian Burlesquers are reveling in the spicy dells of Harlem.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Wilfred Clarke and his company were headlined in his original playlet, In the Biograph, recently produced for the first time in California. The little play suggests in more than one way the farce, Number Nine, presented by the late Augustin Daly's stock company, and from Mr. Clarke acknowledges that his piece is an adaptation from the German, it is reasonable to presume that it may have been taken from the same source avowed by Mr. Daly. It was a screamingly funny, absurdly impossible combination of wonderfully confused people and things, with a plot so deftly and cleverly devised as to produce incessant laughter, and a climax that left every one perfectly exhausted through sheer surfeit of hilarity. The biograph figured much as did the cinematograph in the Daly play, and the tough man of the farce seen heretofore was reincarnated in a typical strong man. Mr. Clarke was irresistibly droll as a worried and perplexed physician, and he was most capably supported by Lionel Hogarth, Theo Carew, Bertha Gilbert, and Margaret Maundle. Bishop and Nelson put in their notable acrobatic comedy turn that was familiar last Summer further uptown, and it went very well, although the hugely amusing business with the table and chair appeared to have been somewhat abbreviated without improving the case. Talbot and Davison were decided scorers as the Two Has Beens, and won hearty indorsement for their excellent singing and their quaint comedy. Rudinoff remained for a second week to repeat his success in his delightful pantean specialty. Mlle. Marcella's big collection of bright-colored and bright-minded birds in gilded cages and otherwise achieved estimable renown in various astounding accomplishments, some new and some not so new. Many things they do that seem quite out of the range of the average feathered creature, and the white ordancy appears to reek with unusual intelligence. The particular bird that is an adept at spelling is a wonder in his way, and all have been trained with great skill and, probably, with almost inexhaustible patience. Little Elsie made a pronounced hit in her truly clever series of imitations of prominent actors and actresses, each of which, recognized immediately by the populace, was enthusiastically hailed. Donahue and Nichols proffered their enjoyable comedy and dancing turn. Edward I. Boyle, the blind pianist, played better than most folk can with two eyes; and the other principal numbers were Karzy's Myriphone, seen last Summer at the Paradise Gardens; Lester and Jermon, Lynch and Jewell, the De Mutha, Ernest Nisarras, the stereopticon, and the biograph. Crowded houses.

PROCTOR'S TWENTY-THIRD STREET.—Peter F. Dailey and his company capped the coupon in the strange skit, A Dress Rehearsal, which they have been pushing at other Proctor audiences for some weeks and which is only rendered palatable by the capital interpolated specialty of Ed Garvie and Mollie Thompson. Miss Lowry and Frank Lane were, as before, the others who conspired in these dire proceedings. Caron and Herbert offered their familiar acrobatic act, that went as well as ever and served to prove once more that Frank Herbert is improving all the time as a pantomimist. The late George Caron was, of course, an inimitable clown, but Herbert's work in his part stands out as not only a fine reproduction but a thoroughly excellent performance on its own merits. A slice of the Proctor Stock company enacted Clay M. Greene's travesty, Sureluck Holmes, this time with Ralph Dean in the title-role, and Mr. Dean made a distinct success by a finely satirical burlesque of William Gillette. Others in the cast, mostly new to the number, were Alice Forrest, Helena Salinger, Calvin Kavanagh, Fletcher Harvey, Taylor Granville, Horace Phillips, George W. Middleton, Steven Andrews, and Edward J. McGuire. Shean and Warren resumed their sketch, Kidding the Captain, and they had contrived to illuminate it with bunches of new material that made it go like wildfire and pan out a more than worthy successor to their phenomenal hit, Quo Vadis Upside Down. In its present form the new act is a certain winner and it should enjoy a long term of distinguished service. Joseph Maxwell and his assisting quartette turned in their fire laddie specialty, which won out in good style and the effectiveness of which hasn't been impaired in the least by the recent epidemic of extensive conflagrations in the land. It's an ill wind, etc., of course, and maybe this turn comes in for a chance to be grateful for the late public interest in trouble for the insurance companies. Mlle. Chester and her wonderfully trained dog posed in pretty living pictures. Mason and Mason did extraordinary acrobatics in their customary cheerful way. Elizabeth Knight sang nicely, Charles De Camo juggled extremely well, and the other numbers were Morris and Bain, Tom Brown, and a little sketch, A Thrilling Couple, cleverly played by G. R. Harcourt, Fletcher Harvey, and Helena Salinger. The trusty kalatechnoscope filled in the idle moments. Big business.

TONY PASTOR'S.—The top-line was Galetti's monkey comedians, who moved over from Keith's and more than established their title to the honorable name of comedians. They have learned a lot of new tricks now, and every one of these is carried off with an air of easy grace that might be envied by whole consignments of real, live human actors. The hard, bad monkey was as funny as ever, and even seemed to cut loose with a few extra points for the Pastor date, while the other players scored immensely in their respective allotments. It is almost incredible that they do not fully appreciate the humor of their acting and know the actual worth of the business that is good for laughs. John W. World and Mindell Hastings made a hit in their splendid comedy and dancing specialty, which ranks as one of the very best of its sort and which brought out storms of applause at each performance. Canfield and Carleton were the people tucked away at the bottom of the programme last week, but even that secluded billing couldn't prevent them from registering the customary hilarious hit. John Canfield, immensely funny the first time that one sees him, seems funnier still at each subsequent sight, and repetition is therefore no loss. Violet Carleton remains one of the cleverest of assistants. Lillie Western came along again with her fine musical specialty and got her usual reward of recalls. John and Nellie McCarthy did well in their sketch, A Wall Street Broker; Casey and Le Clair recorded their invariable success in The Irish Tenants; John F. Clark entertained agreeably; Young and Brooks contributed a capital musical turn with a number of interesting novelties; Frankie Wallace sang and danced admirably; and the other cards were the Waldron Brothers, the Inmans, O'Brien and Collins, Hubert Dyvean, and the vitagraph. Large audiences.

PROCTOR'S FIFTH AVENUE.—A detachment of the Proctor Stock company revived the late Charles H. Hoyt's most successful farce, A Trip to Chinatown, and did it in fair if not notable style. A share of the original business was not in evidence, and there were interpolated songs that hardly improved upon the selections first employed. Charles F. Morrison was exceedingly good as Welland Strong, and Henrietta Lee averaged a trifle better as the Widow. H. J. Corthell made a capital Ben Gay; J. L. Wallack a capital Rackleigh; Ida Mulle, an excellent Willie Grow, and Pearl Evelynne, a delightful Flirt. A. Law Gleiler, with an impossible make-up, was the Norman Blood, and the others were George Nevills, William H. Gerald, Clyde Fogle, Maud Wilson, and Florence Leslie. The farce was creditably staged. The curtain-raiser, Locked Out at 3 A.M., repeated its success of a week earlier at the Fifty-eighth Street. John Kernell proffered his excellent monologue and agitated the welkin by the laughter that he aroused. Madame Rentz and her dogs scored largely as they had at other Proctor houses. Anita Dugwell sang, as always, delightfully. Trask and Gladden sang and danced admirably, and the others were Barr and Evans, Valentine and Connelly, George Graham, and the ever-present kalatechnoscope. Big business.

PROCTOR'S FIFTY-EIGHTH STREET.—A detachment of the Proctor Stock company presented the late Charles H. Hoyt's comedy, A Temperance Town, seen before at other local Proctor houses, and repeated their former success in the piece. One Touch of Nature was put on for a curtain-raiser and was charmingly acted by T. C. Valentine, Leonora Gaito, Ashley Miller, W. H. Willis, and Ernest McCabe. The effervescent George Evans topped the vaudeville department and scored largely in his routine of talk and song, for he can talk well and sing well, two things that some folk cannot do. Falke and Semon contributed their fine musical comedy turn, which won its customary roundy of applause. Lillian Tyce sang agreeably, and the kalatechnoscope filled out the remainder of the time. Good business.

PROCTOR'S 125TH STREET.—A section of the stock company retailed Innocent as a Lamb and Four Times Failed, seen before at other Proctor theatres, and with equal success. Nobody could find fault with any of the performances in these lively farcicalities, and they were played delightfully all around. The vaudeville list was topped by Dooley and Kent, who repeated their large-sized hit in a talking and singing act that has no equal in its own department. Rannchie impersonated astabiey with his customary skill and facility; Bonnie Thornton sang engagingly; and the kalatechnoscope kalateched to its heart's content. Good business.

WEBER AND FIELDS'.—The stock company continued in the burlesques, Holty Tolty and The Curl and the Judge. The latter is soon to be succeeded by a new burlesque on Du Barry, to be written by Edgar Smith with lyrics by Robert Smith and music by John Stromberg. Business keeps right on the capacity rate.

NEW YORK.—The Hall of Fame was presented for its second week by the big stock company, and having been rapidly overhauled, doctored and generally improved, scored a prodigious hit with crowded houses. It is in for a long run.

HURTIG AND SEAMON'S.—Large audiences were in evidence all the week and the fine bill offered presented Andy Lewis and company, who scored a pronounced hit in The Cocaine Fiend; Ward and Curran, Genaro and Bailey, Al. Hoevet, La Tertajada, Lew Bloom, Jerome and Schwartz, and a cycle whirl.

The Burlesque Houses.

DEWEY.—The Broadway Burlesquers presented a first-class bill to large audiences. In the olio were the Baileys, Rosalie, the Aldo Brothers, Kelly and Davis, Frederick Brothers, and Burns, Le Roy and Woodford, and a cycle whirl on which rode Oscar Babcock, Billy King, and Arthur David.

MINER'S BOWERY.—The World Beaters entertained crowded houses. The olio included Bohannon and Carey, Harrington and Miller, Joy and Clayton, Udell and Yule, the Farnum Brothers, and Mr. and Mrs. Dan Hiatt.

LONDON.—Harry Morris' Twentieth Century Maids changed burlesques for the last half of the week and drew well all the time. In the bill were Mr. Morris, John A. West, Hayes and Wynne, Emerson and Omega, Marsena and Smith, Bryant and Brennan, Josette Webb, and Nellie Fenton.

OLYMPIC.—Clark's Royal Burlesquers moved uptown for a profitable week.

THE CHICAGO ORPHEON BURNED.

The Orpheon Theatre, Chicago, was gutted by fire on the night of Feb. 9, entailing an almost total loss of the interior fittings and of the belongings of the stock burlesque company who were playing A Night Around Town. The damage is estimated at about $100,000, including harm done to many private offices in the building. Two lives were lost, Andrew Shillinglaw, a tenant, and an unidentified boy. It is supposed that the boy had taken refuge in the building to escape the cold of the street, as it had been the custom of many to do. The origin of the fire is believed to have been incendiary, since the flames seem to have started in three different places at the same time. Lou Houseman, manager of the house, and Leo C. Teller, business-manager, stated at first that work would be begun at once to rebuild, but this report was denied later, when it was intimated that the White Rats of America had secured an option on the property. There had been long and bitter litigation to establish the ownership of the theatre lease, and the place had only recently shown signs of prosperity, having in former days been unsuccessfully conducted by Harry Clifford, David Henderson, Fred Pfeffer, Martin Julian, and James Hutton.

TO CURE OFFENDING PERFORMERS.

The London *Music Hall* observes: "Our contemporary, the Bradford *Argus*, is greatly gratified by the fact that Frank McNaughton has posted notices behind the scenes at the Bradford People's Palace, warning performers that, should anything offensive be introduced in song or dance, they are liable to have the curtain rung down upon them immediately. Our contemporary regards this as a laudable innovation with the idea of cleansing the halls of any taint of suggestiveness. For our own part, we have always regarded such notices as an insult to the profession. Reputable artists are just as anxious as proprietors to provide the public with wholesome entertainment. Artists of whose conduct a management is in fear should never be engaged at all—in fact, that is the scandal of the situation."

MR. AND MRS. NIBLO'S TRIP ABROAD.

Mr. and Mrs. Fred Noble (Josephine Cohan) are making arrangements for their second extensive tour abroad. This Summer their travels will include Spain, Italy, Switzerland, Germany, Austria, Belgium, Holland and a return visit to Paris, where Mrs. Niblo will secure several gowns for next season. They will sail on May 31 for Gibraltar, going thence through the Mediterranean Sea to Naples. The trip will cover a period of twelve weeks, and they will return late in August in time for next season's opening.

BIOGRAPH RUFFLES RECORDS.

Down at Keith's Union Square last week the eminent biograph made two new records in the matter of quick work. Fine pictures of the conflagration at Paterson, N. J., were shown on Feb. 10, just twelve hours after they were taken, and on Saturday, at seven P.M., there were exhibited a series of fine pictures of the burning of Durland's riding academy in this city, within five hours of the fire—a feat unparalleled in the annals of picture machines. The new views are startlingly effective and show the firemen leaping for life from the windows of the blazing building.

VAUDEVILLE JOTTINGS.

Happy Fanny Fields, Everhart, and Polk and Koline are highly successful this month at the Berlin Wintergarten.

Billy McClain and Ernest Hogan, upon their return from Australia, will arrange for what promises to be the largest negro musical comedy co. ever presented to the American public. The Metropolitan Theatrical Exchange, Broadway Theatre Building, will have charge of the organization. The comedians are now in Honolulu.

A new Summer vaude circuit has been organized and includes parks in Chicago, St. Louis, Fort Wayne, Memphis, Louisville, Kansas City, Detroit, and Des Moines. Edward Shayne, formerly manager of the White Rats' Western agency, will direct the circuit, which will book attractions for twelve weeks.

Harry Thompson played for the Sixty-ninth Regiment at the Lenox Lyceum, Feb. 3; Long Island Council, R. A., Brooklyn, 4; Howard Bay Rest Club, Hoboken, N. J., 5; Knox Club, Brooklyn, 6; Hudson Club, Hoboken, N. J., 8, and for the New York Elks, at the Casino, 9.

Peter F. Dailey, since he has gone into continuous vaudeville, has borrowed one of Tom Mercein's original observations, and says that he has dropped the Peter F. and may be known as Twice Daily.

Katherine Bloodgood is said to have engagement in Indianapolis that the present would be her last season in vaudeville.

Josephine Sabel has been re-engaged to return to the San Francisco Orpheum from Los Angeles next week.

Weaver and Frank, the silk clerks, were surprised on Feb. 7 by a box party of 150 members of the 69th and 9th clubs of Chicago, with Alf Fackrell, the shortchanger, at the head. They visited the Olympic Theatre in a body and a gold medal and bouquet of violets and roses were passed over the footlights. The medal was inscribed: "Presented to Weaver, the champion, by the Willow Hills and Gun Club of Chicago." After the performance a banquet was given, both Weaver and Frank received other medals and were made honorary members of the Willow Hills Club.

James R. Adams (Flint) has arranged the following people for his appearance at the Brooklyn Academy of Music Feb. 21-22: Rita G. Adams, Fairy Queen; Odetta, Fred and Herbert, Hanlon and Clarke, Dan Rogers, Richards, Mason, Cahill, Coughlin, Kincaid, and Sanford. Mrs. Adams is still in the Brooklyn Hospital and very ill.

Frank Whitman, the dancing violinist, has completed several weeks in the West and is now at his home, Reading, Pa., attending to his real estate. He has received notification from the Librarian of Congress, Washington, D. C., that his title and act have been copyrighted.

The Empire show is completing the Keith circuit this week and is the only organization to play the circuit this season. In every house James J. Corbett has been the means of giving a doubled impetus to business and as a feature he has been a big success. They go on to Lynn, Mass., a most progressive season and has made a number of new contracts. Four European novelties are under contract for next season.

The Two Schesbies played the Eastside, Syracuse, last week with much success. This week they are at the Orpheum, Utica.

James B. Reese and Marguerite Ferguson conclude their Western tour on Saturday at the Grand, Indianapolis, having played seventeen weeks in the West. They will rest for two weeks prior to beginning an Eastern tour at Hyde and Behman's, Brooklyn, March 10.

Walter Stetson has concluded successful engagements on the Proctor circuit, presenting his new travesty act, A Villain Unmasked.

Robert Belliner, now in his fourteenth week with Conroy, Mack and Edwards, has signed for Conroy and Mack's Comedians next season.

The Knickers' Club, an organization of regular clients of the New York Theatre, surprised Stage Director Ned Wayburn, of that house, on Thursday by attaching regard for him in presenting him with a handsome umbrella.

Milton and Dolly Nobles, who head the bill at Proctor's Fifty-eighth Street this week, will leave on Monday for an extended Western tour, including the Orpheum circuit. They are booked solid to June 15. In San Francisco, where they will remain for three weeks, they will present a new sketch.

Stuart, the male Patti, was the feature of a big bill at the Empire, Swansea, England, Feb. 3-8.

Stanley and Wilson began on Feb. 16 a month's engagement at the Paris Casino.

Blochom and Burns and Annie Hart are at the Paris Folies Bergere.

The Barbecks are in Paris with the Barnum and Bailey Shows. Thence they go to Monte Carlo for fifteen days as feature of the Eden Theatre co., and from there proceed to Germany, Holland, and Belgium, then to England for a long tour.

Hurtig and Seamon agreed last week to remove the folding seats from the aisles of their Harlem Music Hall, in deference to the ruling of the Fire Commissioners.

The Sire Brothers, who recently prohibited smoking at their New York theatre, are letting the patrons vote on the subject at each performance this week, the result of the six days' ballot to determine the future policy. Any one not wishing to cast a vote for smoke will please hand his ballot to the cigar stand man.

Robert M. Edwards made a hit at Dockstader's, Wilmington, Del., last week in his novelty monologue of mirth, music and mimicry. The local press was loud in its praise of the act.

Walter Gibbons, inventor of the bio-tableaux, popular in England, and Nellie Payne, daughter of Mr. and Mrs. George Adney Payne, were married in London on Jan. 28.

Albert V. David, cyclist, rode off a cycle whirl at the Dewey last Tuesday and landed in the centre aisle of the theatre. He was badly shaken up.

Millie Blanchard, the English actress, will soon appear in vaudeville in New York in a sensational sketch, The Green Eyed Monster, supported by Ernest Allen and Alvira Dale, under management of Gus Weil, who will star her next season in a new play.

Josephine Sabel will be known hereafter as Sabel, dropping her first name.

Bernardo Leadlam, a tenor, made a successful debut at Proctor's Fifty-eighth Street on Sunday.

Arthur Lane will open at the Palace, London, in November, to follow with seven months' tour of the English provinces.

The Geller Family have resumed their work in London, Mrs. J. Geller having regained her health after a serious operation that had threatened to incapacitate her for a long time. They are booked for the year in England, with a brief American tour and visits to France and Germany to follow.

Edgar Atchison-Ely opens his Western and Southern tour at Cook's Opera House, Rochester, this week. His new costumes, just arrived from Paris, are expected to make a sensation.

Fred Clarence and his Primrose Four are appearing with success on the Shea circuit at Buffalo and Toronto. They were delayed in reaching Buffalo last week by the storm, arriving from Philadelphia just in time to go on at Shea's in their street clothes.

Sullivan, Harris and Woods will direct the vaudeville tour of a new sketch, The Unexpected Happens, by Edgar Selden.

Lillian Russell were a new Worth gown at Weber and Fields' last week and it scored a pronounced success. 'Tis a very wondrous thing, all of white, ornamented with pearls set in imitation of bunches of grapes.

Manager F. F. Proctor has decided to make reserved seats of the first ten rows of the orchestra at his Fifth Avenue Theatre for evenings, the reservation period commencing at 8 A.M. daily and involving an expenditure of seventy-five cents a seat. The new scheme went into effect late in last week, and thus far has been successful.

Talbot and Davison are trying a new act at Dockstader's, Wilmington, this week.

BUSINESS NOTES.

A new song by Richard Carle, entitled "My Madagascar Maid," has been introduced in The Explorers with marked success. Louise Dresser continues to enjoy success with her favorite song, "Stay in Your Own Backyard." Musical Dale is featuring the popular ballads, "Absence Makes the Heart Grow Fonder" and "Just As the Daylight Was Breaking."

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Lillian Burkhart's coming to Keith's is always a notable event, for she is about the only star actress who comes here now with dramatic sketches, and certainly she is the greatest favorite of them all. For 17-22 she appears in A Leap for Love. James J. Corbett remains for another week with his monologue, and the other features are the Kaufmann Troupe, Linton and Mellon, Kemp's mystery, the Boston Trio, Kelly and Mack, Ottilie and Hardt, the Klein Brothers, Monahan and Kennedy, Stroud, the Lovenberg Sisters, Harry Rosen, and the biograph.—Mrs. Kendall heads the bill at Boston Music Hall 17-22, and others in the list are the Griffith Midgets, Caulfield and Carleton, Bennett and Stedder, Mason-Keen-Bray, the Dancing Mabie, Rossgalla, Lillian Walton, Mlle. Caita, the Yamamoto Brothers, the Lamellas, the Le Loutas, Murphy and Andrew, and the vitagraph. The scale of prices, 25 cents for any seat, is packing the house.—A house bill of exceptional strength is at the Howard Athenæum 17-22, headed by Hanlon, Clarendon, and Artie Hall. Either one has been enough for a headliner, but the combination is simply dazzling. Then there are Cook and Rosen, James Richmond Glenroy, Jean Courtleau and Charles Purvis, Murphy and Slater, the Althea Sisters, the Two Burkers, the Pauchenettl Sisters, Van Lear and Drake, the Bland Brothers, J. Alfred Cohen, Adile Dayton, Frank Emerson, and the Howard Comedy Four.—The Bon Ton Burlesquers are at the Palace 17-22 including Little Elliott, Grant and Grant, Charles Robinson, Bailey and Davison, Daisy Dumont, Wheeler and Wheeler, Lyons and Lyons, and Nellie Leonard.—Miss and Burton's Big Gaiety co. at the Lyceum 17-22 offers Charles Barton, George W. Hite, the Misses Mullen and Dunn, Rice and Elmer, Bickert and Golden, Miles and Raymond, and Idylla Vesey.—In the vaudeville bill at Austin and Stone's 17-22 are the Keeney Family, the Dervant Sisters, Barclay and Conroy, the Baker Brothers, Jenny Pearl, Hamlet's Ghost, Raymond and Sartoris, the Two Rosebuds, Smith and Kapler, Tilly's marionettes, Fay Templeton and Hengler, Charles Ford, the Nelos, the De Quon and Rose and Vass, and Edward Stone.—Manager James J. Corbett gave a reception to the newspapers at Keith's after the matinee on day last week. He gave them a talk and a little supper was served.

JAY BENTON.

PHILADELPHIA, PA.—Keith's is packed day and night. Bill 17-22: The Royal Guardsmen, a troupe of Italy of thirty-two musicians, R. J. Jose and his song sheet, Wilfred Clarke and co. in In the Biograph, Woodward's seals for second week, Bixley and Fearon, Tom Nawn and co. in One Touch of Nature, Little Elsie, Mills and Shirley, Bradshaw and Nichols, Lycett and Jewell, Colville and McGrath, the De Muths, Ernest Nisarras, the Kumanas Troupe, and the biograph.—The Trocadero is doing the best business in its career. Bobby Kaufmann's Juvenile Burlesquers furnish the entertainment 17-22. In the olio are the Wilton Brothers, the Dupres, Thompson and Carson, Lewis and Green, the Musical Simpsons, The Three Lees 24-29.—The Lyceum is in for big business 17-22 with Bob Manchester's Crackerjack Jacks, with Harvey Parker, the Hoyt Sisters, Brown, Harrison and Brown, and Bob Van Osten. The World Beaters 24-29.—The Empire 17-22 has the best bill of the season in the Lafayette Show. Lafayette, Herbert's dog, Bill 17, Bernard, Howard and Bland, Sharpe and Flatt, and Roberts Keene are features. The Washington Square 24-29.—The Star, under management of Montgomery Moore, is improving in patronage. For 17-22 Fred Elder's Night Owls have Hawthorne, Booth and Bradshaw, Brandon and Arlington, Alice Thorne, and Hayes and Kennedy. Klein and Clarke 24-29.—The Arch Street Museum shows 17-22 Prof. Crawford and Dot, May Allen, the Roberts Brothers, John Healy, the Watsons, Lawson and Namon, and the biograph.

E. FRANKENFIELD.

DETROIT, MICH.—Sallie Martinot made her vaudeville debut at the Avenue 10-15 in a little sketch entitled Intelligence, by Percy Haswell. Miss Martinot exerted cleverly the role of a jealous widow, and the playlet was well written, abounding in wit,

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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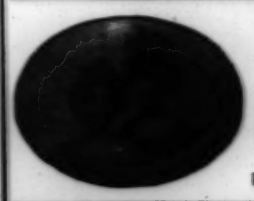

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and met with a reception most cordial. Miss Martinet was ably assisted by Junius B. Booth. The Florens Troupe placed themselves at once in favor. The efforts of the young fellow, Alfredo Florens, were particularly thrilling, he performing a double somersault in springing from one man's shoulders to the other's. Fields and Ward engaged in some conversation, which was hustled out with marvelous rapidity, and the couple proved themselves clever. Their talk was clean and their allusions to the recent Detroit bank failure caught on. Richard Stone, new to Detroit, told several stories in different dialects, and was very funny. Babes in the Jungle, a unique act, put on by Greene and Werner, won a place in favor. It pictures a scene in the wilds of Africa, with the two participants in Zulu attire. It is quite novel and therefore pleasing. The act requires much added scenery. Brannan and Martini had quite a mystifying comedy bit in their turn. A cycle whirl was retained. It is certainly the fad of the hour and excites comment from all who witness it. Fanny Brunswick won a large share of applause for her vocal contributions, and the vitagraph pictures are in evidence. ——For afternoon performance at the Temple Minnie Seligman offered a section of In Paradise. Miss Seligman was warmly received and she and her supporting co. received much applause. The playlet contains some humorous features, and while at times it seemed to drag, on the whole it made a good impression. Maude Nugent had a bunch of coon and parodies, which made a hit, and she received many calls. Lew Sully was funny in his monologue, and his efforts were productive of lots of laughter. Monroe, Mack and Lawrence are seen again in How to Get Rid of Your Mother-in-Law, which was as funny as when first presented in Detroit. A few minutes of grand opera were offered by the Montmantrois Trio, who are old friends at this house and are always enjoyed; and there were also Stinson and Merton. The evening bill which alternated through the week with the foregoing list showed the Picchianni Troupe, Sam, Kitty and Clara Morton, Murphy and Nicholls, Kitty Mitchell, Carleton and Terre, and the Wang Doodle Comedy Four. A. FRANCIS.

WASHINGTON, D. C.—Chase's Theatre is occupied 17-22 by the Congress of the Daughters of the American Revolution. For 24-29: Ezra Kendall, Adelaide Herrmann and co., White and Stuart, Artie Hall, the Vaidis Twin Sisters, Jennie Yeamans, and Hayes and Suits.——The City Sports are at Kernan's Lyceum 17-22, presenting the Unique Four, Robinson Peck, Sheridan and Lee, the Blodgett Sisters, Craig and Ardell, the Four Nelson Sisters, Annie Morris, Leonard and Fulton, F. J. Carroll, and the Keeler Brothers. The City Club 24-29.——At the Bijou the headliners 17-22 comprise Ste Hassan Ben Ali's Five Whirlwinds, Zelma Rawlston, Tascott, Harvey and Palmer, Frey and Fields, and World and Hastings. The stock burlesque co., headed by Bert Leslie, present a new burletta, King Kidder. Manager George W. Wagenfarth contemplates many changes in the near future at this house, to prohibit smoking, which is now allowed at night and at certain matinees; to change the name of the theatre to the Empire, and to reorganize the stock burlesque co., which he declares will be equal to any of like character. The house will be practically new when the christening takes place on March 3. The Lafayette Show will be the attraction for that week. JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Capacity business and strong bill 10-15. Of the fourteen numbers, seven were new to Providence. Sandow, whose coming has been heralded for several weeks, was the feature, and he gave a remarkable exhibition. Lillian Burkhart, assisted by Oscar Norbert and James B. Carey, in The Way to Win a Husband; Fred Niblo in a bright act, the Five Nonas, and the Sandow Trio shared honors. Other features were Kelly and Kent, Mr. and Mrs. Brownling, Collins and Tardt, the Lovenberg Sisters, Larkins and Patterson, James J. Dunn, Elwood, and the biograph. For 17-22: Eva Williams and Jac Tucker, the Valdis Sisters, the Three Dumonds, Loney Haskell, Howard Thurston, Wolf and Milton, Le Noto and St. Claire, Corbley and Burke, the De Bollen Brothers, Conley and Klein, Edward I. Ingle, and the biograph. ——Westminster (George H. Batcheller, manager): The Big Sensation drew large houses 10-15. A satisfactory bill contained the Newell Sisters, the Batcheller Sisters, Conroy and Koster, Collins and Collins, Farnum and Nelson, and the Grundy Trio. The Imperial Burlesquers 17-22.——Item: Lillian Burkhart was the subject of an interesting interview in the "News" 12. The writer speaks of Miss Burkhart as the "Annie Russell of vaudeville." HOWARD C. RIPLEY.

SAN FRANCISCO, CAL.—Orpheum (John Maurissey, manager): Adelina Roattino, Joseph Ratcheo, the Faust Trio, Josephine Sabel, Kelly and Violette, the De Costa Family, Jordan and Crouch, a Cycle Whirl, and the biograph to full houses 2-8.——Chutes (Ed Levy, manager): Thomas Aonaud, Maxie Mitchell, Lorraine and Howell, Nellie Montgomery, the Nannons, Alf. Holt, Ella Burt, and the animatoscope to large business 3-9.——Midway Plaisance (Hallman and Heyman, managers): Excellent business 3-9. Ollo: Charles Centoine, Leontine Centre, Viola Le Page, Georgie Mc-Dermott, Fred Gambold, Mineon, Conlon and Ryder, Kitty Hanley, Camille Worth, Frank and Celia Mori, Bello Williams, and Little Egypt.——Chesterfield Theatre (A. W. Furst, manager): Professor Mansfield, Gertie Hall, Billy Bryan, Paul Marion, and Ed Wilson. business 3-9; fine patronage—Thalia (James Schwartz, manager): Good business 3-9 with Fay Walton, Eva Balston, Elsie Summers, Al. Franks, Sawtelle Mayfield, Anita Walton, Madeline Earl, and Murphy and Raymond. ORRIN JAMES MITCHELL.

KANSAS CITY, MO.—The bill at the Orpheum 9-15 was headed by Pringle's Lilliputians who did some good acrobatic work, and whose droll comedy was very amusing. The Crimson Mask was well produced by Mary Dupont and George D. Baker, and won the biggest share of applause. The Three Westons made excellent music and had some good jokes to help their act along. Ben Matthews assisted some coon songs that were well received. Charles Leonard Fletcher returned with some splendid impersonations of celebrated men. He was assisted by Marion Tempest. Auer's rag pictures proved entertaining. Eva Mudge sang appropriate songs, and her lightning changes were the wonder of the bill. Ritter's dogs and the kinodrome completed the bill. For 16-22: A cycle whirl, Jacques Inaudi, the Four Hills, Raymond and Kurtman, the Six Blackbirds, Hill and Whitaker, Mlle. Marcal, and the kinodrome.——Item: Louis Sloane, formerly assistant manager of the Orpheum, and now manager of Convention hall, is the author of The Crimson Mask, as presented by Mary Dupont and George D. Baker. D. KEEDY CAMPBELL.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; Howard Graham, resident manager): The Ten-Ichi Japs, 10-15 made the audience guess how their tricks were performed. Al. Leach and the Three Rosebuds furnished food for laughter. The Smedley Sketch Club were clever. Flo Irwin and Walter Hawley were amusing in Caught with the Goods. Rose Raynore showed her skill as a trainer of birds. White and Simmons, and Billy Carter completed the bill. Stock co. in At the White Horse Tavern 17-22.——Gaiety (Agnes Barry, manager): Watson's Oriental Burlesquers 9-15; good business. Ollo: The Leonard Brothers, Hawthorne and Allen, Mickey Finn, Ella Shields, Belle Gordon, and West and Williams. Scribner's Gay Morning Glories 16-22. Ollo: Drawee, Cooper and Thall, Couture Brothers, Armstrong and Porter, the Rooks Brothers, Glen Ortolf, and Victor Mlle. Rose Sydell's London Belles 13-15. CHARLES N. PHELPS.

OMAHA, NEB.—The Orpheum Show at the Creighton Orpheum 9-15 packed the house. The Union Gatling Guards feature was thrilling in the extreme and the audience nearly lifted the roof from the house in their enthusiasm. The bill included McIntyre and Heath, the Berendeers, W. C. Fields, Joe Welch, Macomber and Engleton, and Elisabeth Murray. Katherine Bloodgood, Auer's rag pictures, Mary Dupont and co., Eva Mudge, the Rosinos, the Three Westons, and the Faust Sisters 16-22.——At Miner's Trocadero Manager Rosenthal is giving special attention to wrestling and boxing bouts. We had several interesting turns between Marcodah and Farmer Burns 2-8, and for 9-15 Frank Mayo and partner are giving sparring contests, following the regular bill, which is headed by Zieka, Mlle Ste-Orr, Rosabel Travis, the Garnellas, Lady Winslow, and others; business excellent. J. R. RINGWALT.

CLEVELAND, O.—The second anniversary of the opening of the Empire was celebrated in becoming manner 5. The ushers were costumes of the Empire period, and the large audience were treated to loss between the acts, and given beautiful souvenir programmes. At the close of the performance the attaches of the house, together with the artists playing there, and several invited guests, enjoyed a banquet at the Hollenden, with Managers Hirick and La Marche as hosts. The bill 20-25 will include Tortajada, Cressy and Dayne, and the Pony Ballet.——Robert Manchester's Cracker Jacks played a return at the Star 10-15 to big business. In the olio were Prado and Forest, the Mayo Sisters, Brown, Harrison and Brown, Lew Hawkins, and Harry Parker. The Dewey Extravaganza co. 20-25. WILLIAM CRASTON.

CINCINNATI, O.—Hyde's Comedians played a return at the Columbia 9-15 to the usual heavy business. The only novelty shown was the splendid acrobatic act of the Mascotti Troupe. Equally enjoyable were the Four Colleys, and Gracie Emmett, assisted by Bertha Wilson, B. J. Miles, and Clement Blevins, in Mrs. Murphy's Second Husband. Other features were Dolan and Lenhart, Hayes and Healy, Hughes and Auger, Trovollo, and Horace Goldin, assisted by Jean Frassioli.——Harry Bryant's Burlesquers were at the People's 9-15, and gave a performance much above the average. Marion Blake won much applause both as a singer and dancer, while the excellent olio included Bryant and Saville, Lew Palmer, the Imperial Japs, Russell and Tillyne, J. H. and Lillian Perry, Jess Russell and Tillie Cohen and Clara Raymond. H. A. SUTTON.

NEWARK, N. J.—At Proctor's 10-15 an excellent bill was provided to good houses. A notable feature was the mind-reading exhibition of the Three Keanes. Meg Hawley and Fred Edwards in All in Dreamland, Mag Hawley, and James Richmond Glenroy in Finnigan's Visit were good, as were also the Pawnee Indians in cycling, Fred Leslie's dogs, James B. Cullen, Bartlett and May, and the kalatechnoscope. ——At Waldmann's the Utopians held the stage 10-15 to full houses. The co. presents several novel features, but a little pruning and elimination would improve the bill. Harry Gordon, George Tousek, and Harry Klein were clever. The olio included Klein and Clifton, Reynolds and Pearce, and Evelyn Penner, and the Empire City Quartette was pleasing. C. L. NELSON.

JERSEY CITY, N. J.—The City Club came to the Bon Ton 10-15 to the usual good business. The opening and closing acts were of no consequence. The olio was fair, and offered Grace Leonard, a good soubrette comic; Martella and Lancaster, Ferguson and Watson in a good conversation act; the Three Lane Sisters, and the Golden Gate Quartette, assisted by Fannie Winfred, one of the best singing and dancing acts to be seen anywhere. Frank B. Carr's Thoroughbreds 17-22. James J. Corbett and the Empire Vaudeville co. 24-March 1.——Item: Manager Tom Dinkins narrowly escaped his third burn-out of this season at Paterson 8. One of his cos. was in the midst of the great fire, but escaped without loss. WALTER C. SMITH.

ST. LOUIS, MO.—The Columbia's business 10-16 was good. The Nelson Family, as usual, made good. Norma Whalley was well received. Madge Fox scored. The biograph, showing the ceremony of breaking ground for the World's Fair and other good views, made a big hit. For 17-23: Marie Walsewright and co., Frank Bush, the Dillon Brothers, James Flood, Schafer and Young, Kitty Mills, the Agreeable Fellows and Errull, Reno and Richards, Frank and Lillian Smith, Haulon and Singer, Walter Fellows, Barr and Benton, and Minne Shannon.——Fred Irwin's Big Show did well at the Standard 9-15. The High Rollers 16-22. J. A. NORTON.

LOUISVILLE, KY.—At Hopkins' Temple Theatre 9-15 the following appeared: Melville and Stetson, Lamar and Gabriel, Jess Dandy, the Rexos, Duffy and Sawtelle, Werden and Shepherd, and Jessie Bartlett Davis. Alcide Capitaine 16-22.——At the New Buckingham, the Merry Maidens had a prosperous week 9-15. In the co. were Nellie Hanley, Lee Chapman, the Revere Sisters, Harry Seeback, Fialkowski, the Spencer Brothers, and a cycle whirl, with John Lawson, Nic Howard, and Lester Williams as riders. The Devil's Daughter 16-22. CHARLES D. CLARKE.

MILWAUKEE, WIS.—Star (F. R. Trottman, manager): Wine, Woman and Song 9-15 to capacity; good performance. Olio: Edward Leslie, Kine and Gotthold, the Yale Duo, Harry and Sadie Fields, Gallagher and Barrett, Bonita, and Bush and Devere. The Majestic Burlesquers 16-22, including the Burke Brothers, Grace Larue, Virginia Lee, the Meeker-Baker Trio, the Stantons, Gilbert Girard, the Sisters Bastedo, and Agnes Miles. CLAUDE L. N. NORRIE.

PITTSBURG, PA.—Fiddle-Dee-Dee held the boards at the Empire 10-15 to large audiences. There were no end of good things in the way of special features, among which were the American quartette, the Musical Johnstons, and the Cardownie Sisters.——The Academy was packed 10-15 with the Jolly Grass Widows. Olio: Matthews and Campbell, Morrissey and Cameron, Harvey and Moore, and the Four Juggling Normans. H. S. DAVIS.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): The Rose Hill English Folly co. 9-15; large patronage. Olio: Carrie Webber, Katharyne Rowe Palmer, Robert Garnella, May Shirk, Tom Nolan and Cora White, Crawford and Manning, Joe J. Sullivan, and Berry and Hughes. GEORGE H. COLGRAVE.

MINNEAPOLIS, MINN.—The Brigadiers gave an excellent bill at the Dewey 9-15 to big business. Olio: Berol and Berol, Lida Dexter, the McDonald Brothers, the Bernard Sisters, Kelly and Reno, and Perry Walling. F. C. CAMPBELL.

MONTREAL, CAN.—The Victoria Burlesquers were at the Royal 10-15. In the olio the Haynes, Reed and Gilbert, Le Roy and Trevanion, and Markey and Steward deserve special mention. King of the Opium Ring 17-22. W. A. TREMAYNE.

SYRACUSE, N. Y.—Bastable (M. S. Robinson, manager; G. A. Edes, acting manager): Grapewin and Chance in The Awakening of Pipp were the feature 10-15, and good turns were presented by Mr. and Mrs. Alfred Keicy, the Two Schrodes, Maxwell and Dudley, May Evans, Dick and Alice McAvoy, Frencelli and Lewis, the Wilson Family, and Zimmer. For 17-22: A Cycle Whirl, Hall and Staley, Montrell, Mack and Elliott, Julian Rose, the Seven Reed Birds, Fred Stuber, and Rastus and Banks.——Isham Theatre (formerly the Dunfee) (W. H. Isham, manager): Dainty Paree to big houses 10-15. Olio: The Grahams, Carver and Pollard, Shattuck and Bernard, the Four Cuttys, Honan and Kearney, Mlle. La Toska, and the Lynotte Sisters. The Ben Ton Burlesquers 17-22.

BUFFALO, N. Y.—Shea's Garden Theatre presented 10-15 Paul Cinquevalli, most of whose feats were marvelous, James Thornton, Emily Lytton and co., the Four Colinis, Rice and Cady, Fred Clarenge, and the Primrose Four, the De Courcey Brothers, Sisson and Wallace, and the kinetograph.——The Lafayette presented Al. Reeves' co. to full houses 10-15. Olio: Dora Denton, Clifford Gordon, Beasley and Bostelle, Hoey and Lee, McCabe and Sabine, assisted by Mlle. Vera, and Al. Reeves. The Broadway Burlesquers 17-22.——Item: Dora Denton, of Al. Reeves' co., was overcome by gas in her room at the Barnes Hotel 9, but under care of several physicians was able to appear late in the week.

INDIANAPOLIS, MINN.—Grand Opera House (J. Rush Brayton, resident manager): For 10-15 the Troubadour Tombadians were the headliners. The Misses Delmore made a hit in The Bridegroom's Revelry. Others: Gardner and Maddern in Too Many Darlings, the Dancing Dawsons, A. O. Duncan and McPhee and Hill in clever acts; good houses. Fanny Rice 17-22.——Empire (Charles Zimmerman, manager): The Devil's Daughter had good houses 10-12. The fun furnished by Clarence Wilbur was a feature. Living pictures, artistically arranged, were announced by the audience. Reilly and Wood's co. 13-15. The Merry Maidens 17-22.

NEW BEDFORD, MASS.—Sheedy's (Theodore Bayliss, resident manager): Week 10-15: Little and Fritzkow, Lillian Waltone, Fields and Whallen, Emile Cheveriel, Kenneth and co., Meakin and Napier, Ed Dailey, and Killeen and Murphy; houses packed. For 15-22: The Wilson Family, Howard and Linder, Mr. and Mrs. De Forest, Ida Lawrence, Bateman, the Sermar Brothers, Clark and Gandy, and Fred Howard.——Flowers' (T. H. Flowers, manager): Week 10-15: Haney and Haney, Evans and Melrose, Sadie Burgess, Sutter and Wilson, Rita Powers, the Frasers, and Annie Rose.

SCRANTON, PA.—Star (Alf. G. Herrington, leasee and manager): The Little Egypt co. 6-8: big business. Olio: Rosalie, Morris and Daly, the Wood Sisters, Greve and Green, McShane and Shannon, and Helen Blair. The Night Owls 10-12. In the bill were Hally and Mehan, the Bell Trio, Conwell and Hunter, and Lutther the wrestler, who defeated all comers. The Bohemian Burlesquers 13-15. The Ramblers 17-19. The Octoroons 20-22. The Ben Ton Burlesquers 24-26. The World Beaters 3-5. The Gay Girls of Gotham 6-8.

FALL RIVER, MASS.—Rich's (Calder and Rhodes, managers): Dark 10-15. The Big Sensation 17-19.——Casto (Al. Haynes, manager): Homer Lind and co. in Gringoire, the Street Singer, headed the bill 10-15 and made an unqualified success. Others were the Brittons, Rose Parker, H. M. Lovett, Bennett and Stembler, Zavo and Hilda, and George C. Davis. Pauline Hall heads the bill 17-22, and Mr. Haynes and Julia Redmond appear with the Casto Comedy co. for the first time this season.

ROCKLAND, ME.—Farwell Opera House (Bob Crockett, manager): Average business 6-8. Bill: Gertrude Holmes, Cushing and Merrill, Wally Clark, the Bartlett Brothers, Henry T. Waite, Howard and Hollis, and Hansen and Newell. Hamnet's animals 15. Gertrude Coghlan 27. 'Way Down East March 3. Lovers' Lane 8.——Item: Work will commence next month on Oakland Park to be built by the local street railway co.

LOS ANGELES, CAL.—Orpheum (Eric Pullock, manager): Good houses prevailed 2-9. Bill: The Taylor Twin Sisters, Ada Anderson, E. J. Baldwin, Arthur Buckner, Rose and Jeanette, the Three Faust Sisters, and the biograph. Kara and Jacques Inaudi 10-16.——Chutes (E. P. Simpson, manager): Ed Dale, A. S. Rohrer, Harry Griffin, the Still Sisters, and the vitascope 2-9. Mr. Simpson, former manager of the Chicago Chutes, has assumed control of this house.

WORCESTER, MASS.—PARK THEATRE (P. F. Shea and Alf. T. Wilton, lessees and managers): Big business 10-15. Bill: Milton and Maude Woods, Mildred Stoller, the Exposition Four, Tenery and Simonds, the Four Huntings, and Allen Wightman. For 17-22: Vallecita's Lions, Stanton and Modena, O'Rourke and Burnette, Kennedy and Rooney, Macart's animals, the Drummers' Quartette, the World's Trio, and Orla Belle.

NEW ORLEANS, LA.—St. Charles Orpheum: The large attendance creatinues unabated, and the management is in every sense satisfied with the reception tendered to the new venture. For 10-16 the features were: Eddie Girard and Jessie Gardner, Billy Clifford, Nugent and Fertig, Werner and Reider, Vermette and Dione, Omav and Delmo, and animated pictures.

READING, PA.—Bijou (Updegraff and Brownell, managers): Dainty Paree 6-8. Olio: The Lynotte Sisters, Mlle. La Toska, Honan and Kearney, the Cuttys, Shattuck and Bernard, Carver and Pollard, and the Grahams. The Bohemian Burlesquers 10-12. Olio: St. John and Nicolai, Riley and Hughes, Gracie and Burnett, and Maddox and Wayne. Both performances good; houses large.

TORONTO, CAN.—Shea's (M. Shea, manager): Helene Mora was headlined 10-15, and was well received. The Kaufman Troupe did wonderfully clever cycling, the Colibris Midgets, Press Eldridge, Mignonette Kokin, the Musical Bells, Simon and Stewart, and Prevost and Prevost were others.——Star (F. W. Stair, manager): Sam T. Jack's co. did big business 10-15. The Gay Girls of Gotham 17-22.

PORTLAND, ORE.—Vaudeville has proved a distinct success at the Baker, and justifies the faith of Manager Baker that vaudeville rightly presented would pay here. For 9-15 the Paloma Ladies' Quartette and Weston and Herbert held over. New features were the Volkyns Family, the Carlson Sisters, Al. Hazzard, Billy Johnson, Carita, May Russell, and Carrie Weston.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 10-15: Jennie Yeamans, the Four Nelsons, Carrie Graham, Arthur Young and co., the Drummers' Quartette, Nina Collins, Baker and Lynn, and Grant and Grant.——Shea's Museum and Theatre (Shea and Weiner, managers): Mlle. Diana's seals were the headliner 10-15.

HARTFORD, CONN.—Colliseum (P. F. Shea and Co., managers): This house, built a few years ago at a cost of $100,000, and originally intended for indoor sports and games, lately went under the auctioneer's hammer, and has been remodeled as a theatre. The opening bill 10-15 comprised Lockhart's elephant and eight other acts; good patronage.

NORFOLK, VA.—Granby (Jake Wells, proprietor; Otto Wells, manager): Vaudeville 10-15 to capacity. The Bijou Comedy co. in My Friend from India 17-22. ——Item: John W. Dunne, of the Bijou Comedy co., continues very ill at the Monticello Hotel here with typhoid fever.

ATLANTIC CITY, N. J.—Young's Ocean Pier (J. L. Young, proprietor): Mr. and Mrs. William Robyns in The Morning After, the Bijou Vaudeville Circus, Blanca Lyons, Joe Bennell, Carr and Jordan, the vitagraph, and the Royal Marine Band of Italy 10-15.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, manager): Willard Simms, Catharine Linyard and co., Harding and Ah Sid, Julia Kingsley, Mlle. Olive, the Demeo Brothers, Martinetti and Sutherland, Frey and Fields, and Watts and Morris 10-15; large audiences.

PAWTUCKET, R. I.—Gaiety (Chalk Saunders, manager): For 10-15: The Beasie Gordon co. Olio: Daly and Payne, Jim Burke, Eaton and Jackson, Low Mettler, Dan Regan, Pico, Beasie Gordon, and the Gordon Sisters; good business. Lew Benedict and co. 17-22.

YOUNGSTOWN, O.—Park (John P. Hill, manager): Week 10-15: Khorns and Cole, George Moore, Eckert and Berg, Blanche Sloan, Bellman and Moore, Julian Rose, Roberts, Hayes and Roberts, and the kinetograph; business good. Homer Lind and co. and a cycle whirl 17-22.

PORTLAND, ME.—Family Theatre (James F. Moore, manager): Bill 3-8: Faver and Sinclair, Nelson's Comipose, Hall and Staley, Mayme Gehrue, Conroy and McDonald, the Reiff Brothers, Ed Chrisel, and H. H. Wiesner; capacity business.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, lessees): Large audiences 10-15. Bill: Mlle. Rialto, Pete Baker, Louis Simon, Grace Gardner and co., V. J. Woodward, Collins and Madell, Rastus and Banks, the Three Graces, and Sparrow.

WATERBURY, CONN.—The Jacques (Geo. Jacques, manager): Loselle, the Dancing Howards, the Four Miltons, the Carter-De Haven Trio, the Tod-Judge Family, the Yankee Comedy Four, Paul Barnes and co., and the vitagraph filled the house 10-15.

LAWRENCE, MASS.—Casto (Al. Haynes, manager): Inez Macumber headed a good bill to big business 10-15. Others were Johnson and Wills, the Bartell Brothers, Beeson, Ferguson and Beeson, Katherine Dixon, Harold Huntman, and Ellsworth and Burt.

MILFORD, MASS.—Palace (William F. Clancy manager): Bill 10-15: Snakerine, Johnny Nalon, Ed Lynns, and the Two Nolles. Week 17-22: Florence Zeller, Dan Fenton, the Princeton Sisters, and Tommy Bateman.

LOWELL, MASS.—Savoy (J. G. Hubbard, proprietor; F. G. Mack, manager): Hugh Stanton and co., Howard and Burke, the Van Brothers, Humphrey Ross and Lewis, the Lozelles, George Yeoman, E. Manville 10-15; good attendance.

DENVER, COL.—At the Empire 2-8, Manager Harley, who is making a success of this house, offered a high-class bill, with Bobby Gaylor as headliner; good business.

LA CROSSE, WIS.—Palm Garden (H. Noll, manager): Mr. and Mrs. Bruce and Ed Schroeder 10-15; good business.

RICHMOND, VA.—Bijou (Jake Wells, manager): The Bijou Musical Comedy co. played A Black Sheep 10-15 to big business. Adelaide Herrmann 17-22.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, manager): The Oriental Burlesquers 10-15; good business. Clark's New Royals 17-22.

CHARLESTON, S. C.—The Orpheum, a new vaudeville theatre, is drawing crowds nightly with excellent bills.

ATLANTA, GA.—New Star (John B. Thompson, manager): Business continued good 10-15.

A MOST ENJOYABLE FEATURE.

A most enjoyable feature of the bill was the Japanese operetta, Little Pee Wee, presenting T. W. Eckert and Emma Berg. The team carries its own scenery and electrical effects, and it is very pretty. Both are singers of a higher class than are usually heard in vaudeville, and their rendition of several solos and duets delighted the audience. Eckert's performance on the piano was of such unusual brilliancy as to arouse the audience to enthusiastic appreciation, and he was compelled to respond to several encores. * *

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Almont and Dumont—Auditorium, Baltimore, 17-22.
Althea Sisters—Howard, Boston, 17-22.
ATCHISON-KELLY, EDGAR—Cook's, Rochester, 17-22. Wonderland, Detroit, 24-March 1.
Auera, The—Orpheum, Omaha, 16-22.
Avery and Hart—H. and R., Brooklyn, 17-22.
Azara, Mlle.—Chicago O. H., 17-22.
Baker, Peter—Orpheum, Brooklyn, 17-22.
Barclay and Conway—Austin and Stone's, Boston, 17-22.
Barr and Benton—Columbia, St. Louis, 17-22.
Barr and Evans—Proctor's 58th St., N. Y., 17-22.
Barrows and Travis—Proctor's, 23d St., N. Y., 17-22.
Bartlett and May—Proctor's 5th Ave., N. Y., 17-22.
Bateman—Sheedy's, New Bedford, 17-22.
Bateman, Tommy—Palace, Milford, Mass., 17-22.
Beaux and Belles Octette—Orpheum, New Orleans, 17-22.
Bedini and Arthur—Wonderland, Detroit, 17-22.
Bell, Digby—Orpheum, Brooklyn, 17-22.
Belle, Orla—Park, Worcester, 17-22.
Belle, Viola—Park, Worcester, 17-22.
Belmont and O'Brien—Proctor's 23d St., N. Y., 17-22.
Benedict, Lew—Gaiety, Pawtucket, 17-22.
Bennett, Johnstone—Wonderland, Detroit, 17-22.
Bennett and Stembler—Boston M. H., 17-22, Orpheum, Brooklyn, 24-March 1.
Bimm-Bomm-Brrr—Boston M. H., 17-22.
Bindley, J'Tonace—H. and R., Brooklyn, 17-22.
Binn and Binn—Temple, Louisville, 17-22.
Blackbirds, Six—Orpheum, Kansas City, 17-22.
Blockson and Burns—Folies-Bergere, Paris 1-28.
Bloodgood, Katherine—Orpheum, Omaha, 16-22.
Bonne, Leona—Haymarket, Chicago 17-22.
Boucicault, Louise Thorndyke—Wonderland, Detroit, 17-22.
Boyle, Edward L.—Keith's, Providence, 17-22.
Bradford and Crumbley—Parlor, Duluth, March 3-15.
Brannan and Martini—Wonderland, Detroit, 17-22.
Brazil and Brazil—Olympic, Chicago, 17-22.
Brehany, Louise—Bijou, Richmond, 17-22.
Brooklyn, Three—Wonderland, Detroit, 17-22.
Brown, Harry—Keith's, Boston, 17-22.
Brown, Tom—Proctor's 5th Ave., N. Y., 17-22.
Browning Sisters—Gilmore, Springfield, 17-22.
Brownlow, The—Keith's, N. Y., 17-22.
Bruet and Riviere—Columbia, Cincinnati, 17-22.
Bryan, Frank D.—Duquesne, Pittsburg, 17-22.
Buckner, Arthur—Chutes, San Francisco, 10-22.
Busman and Adelle—H. and R., Brooklyn, 17-22. H. and S., N. Y., 24-March 1.
Burkhart, Lillian and Co.—Keith's, Boston, 17-22.
Burnham, Margaret—Orpheum, San Francisco, 9-22.
Burton and Brookes—Pastor's, N. Y., 17-22. Cook's, Rochester, 24-March 1.
Bush, Frank—Columbia, St. Louis, 17-22.
Butler, Nat—Austin and Stone's, Boston, 17-22.
Caicedo—Cook's, Rochester, 17-22.
Calen, Amelia Pepe—Columbia, Cincinnati, 17-22.
Calta, Mlle.—Boston M. H., 17-22.
Canfield and Carleton—Boston M. H., 17-22.
Capitaine, Alcide—Temple, Louisville, 17-22.
Carlette, Cora—Austin and Stone's, Boston, 17-22.
Carm and Herbert—Proctor's 58th St., N. Y., 17-22.
Carwell and Arnold—Cirque D'Hiver, Paris, Jan. 1-Feb. 28.
Charmion—Howard, Boston, 17-22.
Chester, Mlle.—Proctor's 58th St., N. Y., 17-22.
Cinquevalli, Paul—Avenue, Detroit, 17-22.
Claire, Attalie—Cook's, Rochester, 17-22.
Claremo, Fred—Shea's, Toronto, 17-22.
Clark, Wilfred—Keith's, Phila., 17-22. Keith's, Boston, 24-March 1.
Clark and Gandy—Sheedy's, New Bedford, 17-22.
Clayton, Zella—Howard, Boston, 17-22.
CLIFFORD, BILLY SINGLE—Orpheum, San Francisco, 17-March 1. Orpheum, Los Angeles, 9-22.
Cobley and Burke—Keith's, Providence, 17-22.
Colbys, Four—Olympic, Chicago, 17-22.
Cole and Deicosse—G. O. H., Indianapolis, 17-22.
Colibri Midgets—Boston M. H., 17-22.
Collinis, Four—Shea's, Toronto, 17-22.
Collins and Hardt—Keith's, Boston, 17-22.
Colville and McBride—Keith's, Phila., 17-22.
Connor, Frank—Chicago O. H., 17-22.
Connors, Baby—Olympic, Chicago, 17-22.
Connolly and Klein—Keith's, Providence, 17-22.
Conroy and McDonald—Auditorium, Baltimore, 17-22.
Cook and Sonora—Howard, Boston, 17-22.
Corbett, J. J.—Keith's, Boston, 17-22.
Courthope and Forrester—Howard, Boston, 17-22.
Courtney, Maude—Palace, London, 3-March 1.
Cunthoni, Jessie—Haymarket, Chicago, 17-22.
Cressy and Dayne—Empire, Cleveland, 17-22.
Cronin, Tim—Auditorium, Baltimore, 17-22.
Cullen, Jas. H.—Proctor's, Albany, 17-22.
Cushman, Holcomb and Curtis—Gilmore, Springfield, 17-22.
Dagwell, Amie—Wonderland, Detroit, 17-22.
Dailey, Peter F., and Co.—Proctor's 125th St., N. Y., 17-22.
Dair, Musical—Haymarket, Chicago, 17-22.
Dair, Violet—Royal, Edinburgh, Scotland, Dec. 1—indefinite.
Dalton Bros.—Orpheum, Brooklyn, 17-22.
Dancing Maids—Boston M. H., 17-22.
Dandy, Jess—Hopkins', Memphis, 17-22. Hopkins', Birmingham, 24-March 1.
Davis, Hal—Auditorium, Kansas City, 2-March 15.
Day, Geo. W.—Haymarket, Chicago, 17-22, Columbia, St. Louis, 24-March 1.
De Bollen Bros.—Keith's, Providence, 17-22.
De Courcy Bros.—Shea's, Toronto, 17-22.
De Forest, Mr. and Mrs.—Sheedy's, New Bedford, 17-22.
De Lastas, The—Boston M. H., 17-22.
Delmore, Misses, and Co.—Orpheum, New Orleans, 17 March 1, Olympic, Chicago, 2-8.
Delphino—Proctor's, Newark, 17-22.
Dempsey and Mack—Orpheum, San Francisco, 9-22. Orpheum, Los Angeles, 24-March 8.
De Muths, The—Keith's, Phila., 17-22—Keith's, Boston, 17-22.
Dennan, The—Austin and Stone's, Boston, 17-22.
Derenda and Breen—Tivoli, Sydney, Australia, Jan. 1-July 1.
Devant Sisters—Austin and Stone's, Boston, 17-22.
Diana—Alhambra, London, 1-28.
Dillon Bros.—Columbia, St. Louis, 17-22.
Dolan and Lenhart—Olympic, Chicago, 17-22.
Dolan, Roger, and Co.—Pastor's, N. Y., 17-22.
Donahue and Nichols—Keith's, Phila., 17-22. Keith's, N. Y., 24-March 1.
Dooley and Fowley—H. and R., N. Y., 17-22.
Downs, T. Nelson—Orpheum, Frankfort, 1-28, Wintergarten, Berlin, March 1-31.
Doyle and Granger—Haymarket, Chicago, 17-22.
Drew, Mr. and Mrs. Sidney—Orpheum, Brooklyn, 17-22.
Drummers' Quartette—Park, Worcester, 17-22.
Dumonds, Three—Keith's, Providence, 17-22.
Duncan, A. O.—Columbia, Cincinnati, 17-22.
Dupont, Mary, and Co.—Orpheum, Omaha, 16-22.
Dyllyn, J. B.—Columbia, St. Louis, 17-22.
Eckert and Berg—Wonderland, Detroit, 24-March 1.
Eldridge, Press—Empire, Cleveland, 17-22. Proctor's, Montreal, 24-March 1.
Elinore Sisters—Columbia, Cincinnati, 17-22.
Ellsworth and Burt—Young's Pier, Atlantic City, 17-22.
Elsie, Little—Keith's, Phila., 17-22.
Elwood—Keith's, Boston, 17-22.
Emerson, Frank—Howard, Boston, 17-22.
Emmett, Gracie, and Co.—Olympic, Chicago, 17-22.
Esmeralda—Boston M. H., 17-22.
Evans and White—Wonderland, Detroit, 17-22.
Evans, Geo.—Proctor's 23d St., N. Y., 17-22.
Falke and Semon—Proctor's 125th St., N. Y., 17-22.
Fanchonetti Sisters—Howard, Boston, 17-22.
Faust Sisters—Orpheum, Omaha, 16-22.
Favor and Sinclair—Proctor's, Newark, 17-22. Proctor's 23d St., N. Y., 24-March 1.
Felix and Barry—Auditorium, Baltimore, 17-22.
Fellows, Walter—Columbia, St. Louis, 17-22.
Female Drummers' Quartette—Park, Worcester, 17-22.
Fenton, Dan—Palace, Milford, Mass., 17-22.
Fields and Ward—Shea's, Buffalo, 17-22.
Filson and Errol—Columbia, St. Louis, 17-22.
Flatow and Toledo—Keith's, N. Y., 17-22.
Flirtation Quintette—G. O. H., Memphis, 17-22, Hopkins', Chicago, 24-March 1.
Flood Bros.—Gilmore, Springfield, 17-22.
Flood, Jas.—Columbia, St. Louis, 17-22.
Flynn, Joe—Avenue, Detroit, 17-22.
Folly Trio—Temple, Louisville, 17-22.
Ford, Chas.—Austin and Stone's, Boston, 17-22.
Fox, Madge—Chicago O. H., 17-22.
Frey and Fields—Bijou, Washington, 17-22.
Gallando—Tivoli, Sydney, Aus., Feb. 1-June 1.
Gardner and Maddern—Temple, Louisville, 17-22.
Garland and Goff—Chicago O. H., 17-22.
Garrison, Jules and Ella—Haymarket, Ch

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Miyo San—H. and S., N. Y., 17-22.
Mollasso-Salvaggio—Duquesne, Pittsburg, 17-22.
Monroe and Sinclair—Proctor's 58th St., N. Y., 17-22, Proctor's 5th Ave., N. Y., 24-March 1.
Monroe, Mack and Lawrence—Shea's, Buffalo, 17-22.
Montrell—Bastable, Syracuse, 17-22.
Mora, Helene—Proctor's 23d St., N. Y., 17-22.
Morgan and Vass—Austin and Stone's, Boston, 17-22.
Morris, Leon—Shea's, Buffalo, 17-22.
Morris, Mrs. Felix, and Co.—Chicago O. H., 17-22.
Mudge and Morton—Orpheum, Utica, 17-22, Cook's, Rochester, 24-March 1.
Muresl, Mlle.—Orpheum, Kansas City, 17-22.
Murphy and Andrews—Boston M. H., 17-22.
Murphy and Mack—Australia, Nov. 18—indefinite.
Murphy and Nichols—Cook's, Rochester, 17-22.
Murphy and Slater—Howard, Boston, 17-22.
Murphy and Willard—Duquesne, Pittsburg, 17-22.
Murray and Alden—Auditorium, Baltimore, 17-22.
Murtha and Leroy—Pastor's, N. Y., 17-22.
Nawn, Tom, and Co.—Keith's, Phila., 17-22.
Nelson Family—Chicago O. H., 17-22.
Neville, W.—Austin and Stone's, Boston, 17-22.
NIBLO, FRED—Orpheum, Utica, 17-22, Wonderland, Detroit, 24-March 1.
Nizarras, Ernest—Keith's, Phila., 17-22.
Nobles, Milton and Dollie—Proctor's 58th St., N. Y., 17-22, Park, Worcester, 24-March 1.
Noles, Two—Austin and Stone's, Boston, 17-22.
Norman, Mary—Orpheum, San Francisco, 9-22, Orpheum, Los Angeles, 24-March 8.
NORTON, MISS, TALKATIVE—Pastor's, N. Y., 17-22.
Norworth, Jack—H. and B., Brooklyn, 17-22.
NOSSES, FIVE—Keith's, N. Y., 17-22, Keith's, Phila., 24-March 1.
O'Brien and Havel—Proctor's 58th St., N. Y., 17-22.
Olive, Mlle.—H. and S., N. Y., 17-22.
Outlaw Trio—Orpheum, Brooklyn, 17-22.
OSBI, ADELE FURVIS—Wonderland, Detroit, 17-22, Cook's, Rochester, 24-March 1.
O'Rourke and Burnett—Park, Worcester, 17-22.
Osborne, J. Alfred—Howard, Boston, 17-22.
Otto, Four—Orpheum, Brooklyn, 17-22.
Parros Bros.—Keith's, N. Y., 17-22.
Partellos, The—Meriden, 17-22, Poli's, New Haven, 24-March 1.
Pascatel—Chicago O. H., 17-22.
Patchin Bros.—Pastor's, N. Y., 17-22.
Patrice—Columbia, Cincinnati, 17-22.
Payne, Billy—Auditorium, Baltimore, 17-22.
Petching Bros.—Proctor's 5th Ave., N. Y., 17-22.
Picchiana Troupe—Shea's, Buffalo, 17-22.
Pico—Brooklyn M. H., 17-22.
Pierce and Egbert—Haymarket, Chicago, 17-22.
Plamondon and Amonds—Davenport, Ia., 17-22.
Polk and Kollins—Wintergarten, Berlin, 1-28, Empire, London, March 10-April 5.
Pony Ballet—Empire, Cleveland, 17-22.
Primroses, Four—Shea's, Toronto, 17-22.
Princeton Sisters—Palace, Milford, Mass., 17-22.
Quaker City Quartette—Columbia, Cincinnati, 17-22.
Ramo, Katherine—Hopkins', Chicago, 17-22.
Ramza and Arno—Auditorium, Baltimore, 17-22.
Rastus and Banks—Bastable, Syracuse, 17-22.
Rauschle—Cook's, Rochester, 17-22.
Rawleys, Two—Austin and Stone's, Boston, 17-22.
Rawleston, Zelma—Bijou, Washn., 17-22.
Raymond and Caverly—H. and S., N. Y., 17-22.
Raymond and Kurtamp—Orpheum, Kansas City, 16-22, Orpheum, Omaha, 23-March 1.
Raymond and Sortonia—Austin and Stone's, Boston, 17-22.
Redmond, Rita—H. and B., Brooklyn, 17-22.
Reed Birds, Seven—Bastable, Syracuse, 17-22.
Reilly, Pat—Duquesne, Pittsburg, 17-22.
Remington, Mamie—Avenue, Detroit, 17-22.
Reno and Richards—Columbia, St. Louis, 17-22.
Rialto—Wonderland, Detroit, 17-22.
Rice and Adams—Haymarket, Chicago, 17-22.
Rice and Cody—Shea's, Toronto, 17-22.
Rice and Raymond—Peterboro, Ont., 17-22, Campbellford, Ont., 24-March 1.
Rice, Fanny—G. O. H., Indianapolis, 17-22.
Rinz, Blanche—H. and S., N. Y., 17-22.
Ritchie, W. E.—Palace, Manchester, 17-March 1, Empire, Dublin Ireland, 3-15.
Robyns, Mr. and Mrs.—Young's Pier, Atlantic City, 17-22.
Rome and Ferguson—G. O. H., Indianapolis, 17-22.
Rosaire—Bastable, Syracuse, 17-22.
Rose, Julian—Bastable, Syracuse, 17-22.
Rosebuds, Three—Cook's, Rochester, 17-22.
Rosseau Bros.—Keith's, Phila., 17-22.
Rossley and Lee—Olympic, Chicago, 17-22.
Rowennas, The—Keith's, N. Y., 17-22.
Royal Carbinieri Band—Keith's, Phila., 17-22.
Rozinos, The—Orpheum, Omaha, 16-22.
Rudinoff—Orpheum, Brooklyn, 17-22.
Russell and Dunbar—Pastor's, N. Y., 17-22.
Russell Bros.—Proctor's, Newark, 17-22.
Russell, Ida—Haymarket, Chicago, 17-22, Columbia, St. Louis, 24-March 1.
Ryan and Wood—Park, Worcester, 17-22.
Sabel—Orpheum, Los Angeles, 10-22, Orpheum, San Francisco, 24-March 8.
Sabine and Mullaney—Proctor's 5th Ave., N. Y., 17-22.
St. Leons, Five—Avenue, Detroit, 17-22.
Saker Bros.—Austin and Stone's, Boston, 17-22.
Sander Trio—Keith's, Boston, 17-22.
Sandow, Eugene—Howard's, Boston, 17-22.
Sansone and Delila—Auditorium, Baltimore, 17-22.
Saunders, Lucille—Temple, Louisville, 10-22, G. O. H., Memphis, 24-March 1.
Savana, The—Wonderland, Detroit, 17-22.
Schaefer and De Camp—Olympic, Chicago, 17-22.
Schafer and Young—Columbia, St. Louis, 17-22.
Schrodes, The—Orpheum, Utica, 17-22.
Scott, Margaret—G. O. H., Indianapolis, 17-22.
Seligman, Minnie—Cook's, Rochester, 17-22.
Seymour Bros.—Sheedy's, New Bedford, 17-22.
Shannon, Migne—Columbia, St. Louis, 17-22.
Shaw, Mr. and Mrs. Larry—Pastor's, N. Y., 17-22.
Shean and Warren—Avenue, Detroit, 17-22.
Sheehan and Kennedy—Keith's, Boston, 17-22.
Short and Edwards—Proctor's 23d St., N. Y., 17-22.
Simon and Gardner—Orpheum, Omaha, 23-March 1.
Sisson and Stewart—H. and B., Brooklyn, 17-22.
Sisson and Wallace—Shea's, Toronto, 17-22.
Smedley Sketch Club—Proctor's 23d St., N. Y., 17-22, Proctor's, Newark, 24-March 1.
Smith, Frank and Lillian—Columbia, St. Louis, 17-22.
Staley and Birbeck—Hopkins', Chicago, 17-22.
Standard Quartette—G. O. H., Indianapolis, 17-22.
Stanley and Crawford—H. and B. Brooklyn, 17-22.
Stanley and Wilson—Casino, Paris, 16-March 16.
Stanton and Modena—Park, Worcester, 17-22.
Stanton, Hugh, and Co.—Park, Worcester, 17-22.
Stephens, Hal—Granby, Norfolk, 17-22, Wonderland, Detroit, March 3-8.
Stone, Amelia—Orpheum, Brooklyn, 17-22.
Stone, Edward—Austin and Stone's, Boston, 17-22.
Stuber, Fred—Bastable, Syracuse, 17-22.
Sullivan, Mark—Wonderland, Detroit, 17-22.
Sullivan and Pasquelena—H. and B., Brooklyn, 17-22.
Sully, Lew—Shea's, Buffalo, 17-22.
Swan and Bambard—Cook's, Rochester, 17-22.
Sweatnam, Willis P.—Proctor's 5th Ave., N. Y., 17-22.
Swickard, Mr. and Mrs.—Birmingham, Ala., 17-22.
Taglione, Mlle.—Chicago O. H., 17-22.
Tanakas, The—Pastor's, N. Y., 17-22.
Tascott—Bijou, Washington, 17-22.
Ten-Ichi Japs—Proctor's 5th Ave., N. Y., 17-22.
Tenley and Simonds—Pastor's, N. Y., 17-22.
Terry and Elmer—Shea's, Buffalo, 17-22.
Terry and Lambert—Empire, Nottingham, Eng., 17-22, Empire, Leicester, 24-March 1.
Thomas, Hilda—Bijou, Richmond, 17-22.
Thorne, Mr. and Mrs. Harry—Poli's, New Haven, 17-22.
Thornton, Bonnie—Proctor's 23d St., N. Y., 17-22.
Thornton, Jas.—Shea's, Toronto, 17-22.
Thurber, Leona, and Co.—Duquesne, Pittsburg, 17-22.
Thurston, Howard—Keith's, Providence, 17-22.
Till's Marionettes—Austin and Stone's, Boston, 17-22.
Tortajada, La—Empire, Cleveland, 17-22.
Troubadours, Toulousan—Columbia, Cincinnati, 17-22.
Trovollo—Olympic, Chicago, 17-22.
Turner's Pickaninnies—Cardiff, Wales, 17-22, Swansea, 24-March 1, New Port 3-8.
Tyce, Lillian—Proctor's 5th Ave., N. Y., 17-22.
Tyrolesns, Three—Proctor's, Albany, 17-22.
Union Gatling Guards—Orpheum, Omaha, 10-15.
Vaidis Sisters—Keith's, Providence, 17-22, Chase's, Washington, 24-March 1.
Vallecita's Animals—Park, Worcester, 17-22.
Van Bros.—Howard, Boston, 17-22.
Van Leer and Duke—Howard, Boston, 17-22.
Vernon—Pastor's, N. Y., 17-22.
Victorinas, Four—Austin and Stone's, Boston, 17-22.
Wade and Hastings—Olympic, Chicago, 17-22.
Wainwright, Marie, and Co.—Columbia, St. Louis, 17-22.
Waltons, Lillian—Boston M. H., 17-22.
Ward and Curran—Gilmore, Springfield, 17-22.
Wayne and Caldwell—Bijou, Richmond, 17-22.
Webb's Seals—Bijou, Richmond, 17-22.
Wenona and Frank—Columbia, St. Louis, 17-22, Chicago O. H., 24-March 1.
Wertz and Adair—Haymarket, Chicago, 17-22.
Western, Lillie—Orpheum, Brooklyn, 17-22.
Westons, Three—Orpheum, Omaha, 16-22.
Whalley, Norma—Chicago O. H., 17-22.
White and Stuart—H. and S., N. Y., 17-22, Chase's, Washn., 24-March 1.
White and Simmons—Proctor's 23d St., N. Y., 17-22.
Whitelaw and Howard—Pastor's, N. Y., 17-22.
Whirlwinds, Five—Bijou, Washn., 17-22.
Whitman, Frank—G. O. H., Reading, 17-22.
Williams, Gus—Proctor's 125th St., N. Y., 17-22.
Williams and Tucker—Keith's, Providence, 17-22.
Willis, Nat M.—Pastor's, N. Y., 17-22.
Wilson Family—Sheedy's, New Bedford, 17-22.
Wolf and Milton—Keith's, Providence, 17-22.
Woodward's Seals—Keith's, Phila., 17-22.
World and Hastings—Bijou, Washn., 17-22.
World's Trio—Park, Worcester, 17-22.
Yamamoto Bros.—Boston M. H., 17-22.
Yeamans, Jennie—Chase's, Washn., 24-March 1.
Yeoman, Geo.—Gilmore, Springfield, 17-22.
Zeller, Florence—Palace, Milford, Mass., 17-22.

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MAYME GEHRUE, IRVING BROOKS and MAIME TAYLOR, MARTINETTI and SOUTHERLAND, RAMZA and ARNO, RICE and CADY, CAPT. WEBB'S SEALS, W. H LORRETT, MAIME REMINGTON AND HER PICKS.

N. B—Time filled until June.

EDDIE GIRARD and JESSIE GARDNER

Just finished the Orpheum Circuit. Bigger hit than ever. Opening Feb. 24, Olympic, Chicago; March 3, Haymarket; March 10, St. Louis; March 17, Chicago Opera House. EDDIE GIRARD, per route.

WANTED

Some one who is experienced to write me a good serio-comic turn that is a novelty. Matter to be left to the discretion of the author, and must be strictly original in its entirety. The right money for the right thing. If you have a new idea let me hear from you. Address SERIO-COMIC, care MIRROR.

"HAPPY" FANNY FIELDS

WINTER GARTEN, BERLIN.

Month of February. Agents, Warner & Co.

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4 Musical Colbys

(COLBY FAMILY)

A Feature with Hyde's Comedians (2d Season)

Re-engaged, for next season. A few weeks open for first-class engagements in April, May and June. EXQUISITE HARMONY AND DAINTY COMEDY.

Columbia Theatre, Cincinnati, Ohio, this week.
Olympia Theatre, Chicago, Ill., week Feb. 17.
Haymarket Theatre, Chicago, Ill., week Feb. 24.

GERTRUDE **HAYNES** AND HER **Choir Celestial.**

The little angels are so good this week I haven't enough worry to keep me in normal condition.

THE AQUATIC COMEDIAN,

BERT COOTE

A big hit on the S. S. Philadelphia, week of Feb. 12. Re-engaged by Captain of the boat for last week in July. *Address, Somewhere on the Ocean.*

Regards to Artie Hall and all good people.

"JESS" DANDY

TIME ALL FILLED.

Permanent address,

TREMONT, N. Y. CITY.

CLARICE VANCE

"The Southern Singer."

Now Booking Time for Next Season. Address me personally, Mirror Office.

DAVE NOWLIN—GLADYS VAN

MIMIC AND VOCALIST. THE DAINTY COMEDIENNE.

Summer booking rapidly nearing completion. Now considering offers for next season in farce-comedy or vaudeville. Address DAVE NOWLIN, care MIRROR.

ARTIE **HALL** | The Georgia Coon Shouter

TOM LEWIS AND SAM J. RYAN

HERE { *Keith's Union Square, this week.* *The Laughing Hit of Vaudeville.*

FRED NIBLO "The American Humorist."

Composer of the following famous Operas: Faust, Il Trovatore, Carmen, Tannhauser, Romeo et Juliet, Cavalleria Rusticana, and others that I forget. Also Florodora, The Governor's Son, Belle of New York, and Has Anybody Seen Our Cat.

(Dear Manager:—Please don't send me contracts for this Summer, as I will be touring Europe with my wife. Yours truly, FRED.)

JAS. F. **DOLAN** AND IDA **LENHARR**

IN JAS. F. DOLAN'S (the author of A High Toned Burglar) *ROARING FARCE, TAKING CHANCES.* A STORY—BRIGHT DIALOGUE—A GOOD FINISH, and [illegible] all.

Supporting *Hyde's Comedians.*

THE FOREIGN STAGE.

LONDON.

Ulysses and Arizona Produced—The King at the Theatres—Stage News.

(Special Correspondence of The Mirror.)

LONDON, Feb. 8.

Before proceeding to describe the successful production of Ulysses at Her Majesty's, and of your native-made drama, Arizona, at the Adelphi, I ought perhaps to tell you that the King has been going it again. Of course, I mean play going it. Last Saturday just after I mailed you, our Seventh Edward went to see your Mr. Gillette play Sherlock Holmes at the Lyceum; and so struck was His Majesty with William's fine impersonation of that famous crime-investigator that he personally complimented him thereon. This, of course, has vastly increased the already big booking at the Lyceum, where Gillette and company will remain until April 12, when they must clear out to make room on the following Monday for Sir Henry Irving, for whom I beg to inclose many happy returns of the day, apropos of his birthday last Thursday.

While upon the subject of the Lyceum, I may as well mention that the next Autumn season there will be played by that fine-looking and full-grown young American actress, Nance O'Neill, who has of late been so heavily scoring at the Antipodes, and roundabout that quarter, as the song says.

On Sunday, if you please, the aforesaid Monarch betook himself and his beloved Queen Alexandria to the Queen's Hall, where that extensive impresario, Robert Newman, runs all sorts of high class concerts day and night in the large hall, while Albert Chevalier sings his coster songs in the same hall. Many doubtless well-meaning folk have been, during the week, much upset at the idea of His Majesty Edward VII patronizing a public Sunday concert. Seeing, however, that this especial concert, was by way of memorial to the King's lamented mother, of glorious memory, and that most of the musical items thereat were of a sacred character, I do not see that there was much to grumble at.

If now his Kingness were to make a practice of publicly attending concerts and other shows on Sundays, it would be repugnant to many of his subjects, and those not necessarily of the strict Puritanic kind. Moreover, it would encourage Society with a big S, to go in for Sunday frivolling even more than they do now, and that is saying a good deal. The old fashioned shut-yourself-up-and-never-smile English Sabbath is dead and done with and the cause of true religion is all the better for it. It will, however, be a bad day for the denizens of the British Isles if ever Sunday theatregoing becomes general. The Britons work quite hard enough as it is, thousands of them getting very little rest during each of the six days. If seven days' work per week becomes the rule, why then God help them say I.

But now for the new productions. The first in order since I last addressed you is Stephen Phillips's poem-play, Ulysses, produced by Beerbohm Tree last Saturday night before one of the most brilliant audiences ever seen in any playhouse.

The play is in many respects what Tree called it in his after curtain speech, "A noble play." That is to say, the young bard has filled it with splendid poetic lines, especially in his blank verse part. In his rhymed prologue, wherein he shows the gods and goddesses holding a meeting on Mount Olympus, to consider whether the long-exiled Ulysses shall or shall not have a chance to get home to his tea, as it were—the poet is not so happy. The characters of Penelope, Ulysses, Telemachus, and Calypso are finely drawn, and have some beautifully penned scenes. And yet, sooth to say, the dramatic interest is not too well or too evenly distributed. There is here and there a gap, so to speak. The best scenes are those between Penelope, her headstrong son, Telemachus, and the different suitors in the first act; the farewell of Ulysses and Calypso that ends the act, and the terrific Hell scenes of Act II. These scenes, showing Ulysses crossing the Styx and reaching Hades, where he is surrounded by the phantoms of mothers and babes, of suicides, of murderers, of successful generals, such as our old friend, Agamemnon, and, lastly, by the ghost of his own mother, can be better imagined than described. It is a triumph both of poetic and of dramatic effect.

The costumes, designed by Percy Anderson, are very gorgeous and effective. To some, however, the fact that many of the male characters go about bare-legged is repugnant. Be this as it may, it must be deemed cold fair the poor players this weather. The music, by Coleridge Taylor, is beautiful as well as illustrative throughout, and the acting is for the most part sound and stirring, considering that Ulysses is a character right out of his line, for he does not excel in the merely declamatory. Tree is remarkably good. He will, of course, yet be better, for he is a notoriously nervous first-night player. Lily Hanbury looks beautiful and acts beautifully as Penelope. It is the best piece of acting she has yet given. Gerald Lawrence as Telemachus, Oscar Asche as Antinous (Penelope's chief wooer), Lionel Brough as Ulysses' old and faithful servant, Courtice Pounds as a sweet-singing minstrel with no name, all did well. The handsome young Nancy Price, who was promoted from a very small part to play Calypso, the character resigned by Mrs. Brown Potter, was naturally nervous during such a trying ordeal, but she came through very nicely and will yet be admirable. Perhaps the best elocutionary performance in Ulysses was that of Fallas Athené, otherwise Minerva, by that strapping brunette beauty, Constance Collier. It is a great triumph for one trained originally in the "chorus" and small parts in burlesque and musical plays to come to the front at so early an age as this lady has done. And it has all been achieved by her own brain-power and hard work.

To sum it up, Ulysses reflects the highest credit on both Phillips and Tree. It is undoubtedly a tremendous achievement for both; and if high endeavor and real merit go for anything nowadays, and they do sometimes, then Ulysses ought to be the play of this eventful coronation year. It is just possible, however, that the play is just a bit above the head of the average paying playgoer, who does not worry overmuch, be he high or low, about classical stories and things. But if Ulysses should fail to draw good money that failure will be a lasting disgrace to the British drama.

And now for Arizona, which Tom B. Davis and George H. McLellan produced with Kirk La Shelle's company at the Adelphi on Monday before a distinguished and overflowing audience.

Remembering, as many of us did, that Augustus Thomas had once sent us a delightful play called Alabama, we expected to find Arizona a strongly constructed and well written piece of work. I rejoice to say that we were not disappointed. From start to finish it deeply interested the huge audience, who during the proceedings, and especially at the end of each act, took the Shakespearean tip and "applauded to the echo, which did applaud again. A few blithering idiots in the gallery started "booing" at the end, why or wherefore no one could tell. Perhaps they were suffering from indigestion—or drunk. Anyhow they did not matter a red, or any other color-red, cent. The entire audience, barring these few fools, heartily enjoyed the play and signified the same in the usual manner. The acting in Arizona was for the most part strong and good. The chief histrionic hit was undoubtedly made by Theodore Roberts, as Canby. His was a delightful impersonation in every way. Vincent Serrano as Lieutenant Denton, the hero, also soon became a strong favorite, thanks to his alertness and earnestness. William Harcourt gave a beautiful and dignified impersonation of the Colonel, whose foolish young wife's elopement is prevented by Denton, much, alas! to his own cost, pro tem. Stephen R. French, as the Chinese Cook; Eleanor Calhoun, as Mrs. Canby; Edgar Selwyn, as the Lieutenant, Tony, and George O'Donnell, as Dr. Peabody, did nobly. The ladies, Mary Hall, a lovely creature, as the Colonel's wife; Alice Chandler, as the betrayed Lena, and Olive May, as Bonita, were all pleasing, but scarcely strong enough, methought. During the week twenty offers have been made for the provincial rights of Arizona, but Davis and McLellan are arranging to send out several companies of their own.

Charles Frohman is fixing up all sorts of new London ventures. Among them are a new play, written by Henry Arthur Jones, entitled The Princess' Nose, and Augustus Thomas' comedy, On the Quiet. We are all anxiously expecting Olga Nethersole in Sapho, if our licenser will pass it.

The Spur of Love is the title of the new comedy in which Charles Hawtrey is to reappear in London. It is by Cosmo Hamilton and Frank Stayton. George R. Sims and Arthur Shirley have just christened their adaptation of La Fille du Garde Chasse, Hagar. Kate Santley's new adaptation of Divorçons, called Mixed Relations, has just been produced at the Royalty with a good cast. It was well received. A new adaptation of "Lorna Doone," tried this week at Crouch End, proved wearisome and in need of heavy cutting.

The Heel of Achilles has just been produced by Julia Neilson and Fred Terry at the Globe, and the Kendals have just tried a new piece called St. Martin's Summer at Brighton. I must hold over my complete menus of these two plays until my next.

GAWAIN.

AUSTRALIA.

Little Profit in Grand Opera—San Toy A Big Hit—In New Zealand.

(Special Correspondence of The Mirror.)

SYDNEY, Jan. 6.

The Australian Christmas season has proved a profitable one to managers generally, despite the severe competition in all parts of the Commonwealth. At Her Majesty's, Sydney, Williamson's Italian Opera company has produced La Gioconda, which will be followed by Fedora, shortly after which the season will close, the various artists returning to Europe. They are much pleased with their visit, but it is doubtful whether Mr. Williamson will repeat the experiment, unless playgoers consent to increased prices of admission. The highest charge, exclusive of private boxes, was less than one dollar and a half, which did not leave much profit, if any, on the heavy cost incurred.

With the departure of the Italian Opera company, the preparations for the production of Ben Hur, now in active progress under the superintendence of H. H. Vincent, will be completed. Among the company, specially engaged in London, are Mabel Lane, Ruth Mackay, May Chevelier, Nina Herbert, Conway Tearle, Hamilton Stewart, George Black, Frank Hollins, and Austin Melford. Mabel Lane is a young Victorian who went to England a few years ago.

Alice in Wonderland, at the Sydney Royal, has been strengthened by judicious compression, the addition of a juvenile harlequinade, and the introduction of the billiard table boundings of Ashby and Kelly, who have been "lent" by Lee and Rial to Mr. Williamson.

Charles Arnold's season at the Sydney Palace will terminate at the end of the month, when, with Mrs. Arnold, he will return to London, the company remaining in Australia under the management of Messrs. Willoughby and Geach, who will open at the Sydney Criterion with The Wrong Mr. Wright. At Christmas the company presented Mr. Arnold with a solid silver cigar case, cedar lined, costing over $150. Mrs. Arnold was at the same time the recipient of a beautiful silver tea service.

At the Sydney Criterion James Heurson's For the Sake of a Woman has attracted crowded houses. The Greed of Gold is doing well at the Sydney Lyceum. Both places will change tenants at the end of February.

The American vaudeville element is strongly in evidence at the Sydney Tivoli, where the programme includes Dorenda and Breen, I. W. Witman, S. Holdsworth, Miss Nadine, Athos and Collins, and the Allisons.

At the Melbourne Princess the gorgeous spectacle of Aladdin has had to be considerably compressed to enable it to close at a reasonable hour, and one of the leading features, the sensational cycle riding of the Lottos, has been taken over by Lee and Rial for the Bijou. In its new form Aladdin will crowd the house nightly until it is transferred to the Sydney Lyceum.

Mr. Williamson has scored another big success at Her Majesty's, in the same city, with San Toy, which is running Florodora very close in the bid for popular favor. There can be no question that a good musical comedy in Australia means an overflowing treasury. Carrie Moore, as San Toy, is at her best.

Maggie Moore has a good following at the Melbourne Gaiety, a playhouse which has not brought good fortune to many of its tenants. The place has been prettily done up and has quite a smart appearance. Killarney was the attraction on the opening night, and, so far, has helped to keep the house well filled.

At the Melbourne Royal, Bland Holt, with The Span of Life, calmly defies all opposition. No matter what attractions may be provided by rival managers he is always sure of full houses and has never played to empty benches yet.

Lee and Rial's company are still enjoying good business at the Melbourne Bijou. It is rumored that Mr. Williamson is about to make some arrangement with them, and it is noticed that one of his staff, Jos Brown, has become Melbourne business-manager.

Gallando, the lightning modeler, is very popular at the Melbourne Opera House, where the many stars include the Craggs, Peggy Pryde, Will Whitburn, Charles Pastor, Nellie Randall, and many others.

Josephine Stanton and her musical comedy company are doing well at the Brisbane Royal, and will return to Sydney directly a theatre in that city is available. The company is compact and works harmoniously, a fact which explains much of its continued success.

In Adelaide the Royal is occupied by a traveling circus company.

Alfred Dampier is in Tasmania, where many other professionals would go occasionally if some one would build a decent playhouse.

Auckland is to have a new theatre, to cost over £20,000.

Wilson Barrett is drawing big audiences at Dunedin.

At the Auckland Opera House, the Broughs are enjoying a larger share of public favor than was accorded them in Sydney or Melbourne. They have no opposition outside the vaudeville shows. They will be followed later on by W. F. Hawtrey with A Message from Mars.

JOHN PLUMMER.

MEXICO.

Mariani to Visit Us—Guerrero's Season—Castle Square Company May Be Booked.

(Special Correspondence of The Mirror.)

MEXICO, Jan. 14.

Teresa Mariani's benefit drew a good house at the Renacimiento. The play was Free-Free. The star did excellent work, and Zampieri was successful as the husband. The audience was enthusiastic, and Mariani received many recalls and was deluged with flowers. Her farewell performances here were Caterina and Andreina. You are to have soon the pleasure of seeing this talented actress in New York. She has been engaged to play a season there en route to South America, where she will make an extended tour. Dr. C. de Garmo Gray, who represents a New York company, succeeded in making the engagement. Mariani carries fifty people, twenty-four tons of baggage and two cars of scenery. Seventy plays are in the repertoire.

Dr. Gray has made another very promising deal here. Through him a syndicate of French and American capitalists have arranged to lease the Principal Theatre. It will be run as a first-class vaudeville house. The performers are to come from America and probably the theatre will be included in some circuit. It is the impression here that the venture will be a "go," as this is one of the few very large cities of the world without a vaudeville theatre. An Eden Musee will be conducted in connection with the Principal. It will be controlled by the Eden Musee, New York. Dr. Gray is in New York at present and will return in March.

The approaching season of the great Spanish actress, Maria Guerrero, at the Renacimiento, will be a brilliant one. The season will open Jan. 18. Fernando Diaz de Mendoza is Guerrero's leading man. Her repertoire includes Mary Stuart and the dramas of Calderon, of Gulmara, Echegaray, Blasco, Rueda, and others.

Ossin's circus will open its regular season shortly. Mr. Ossin claims an unusually strong company for this season, and reports good business throughout the Republic. The attractions include Amelia Feeley, the bareback rider; the Moulier Sisters, gymnasts; the Onri Family, jugglers; Dick Bell, the Mannon Troupe, the Lelliott Trio, the Pacheco Troupe. The season will last until Spring.

William A. McConnell arrived here from New York recently for the purpose, it is said, of arranging for the appearance here of the Castle Square Opera company. Mr. McConnell has left the theatrical business, he claims, and has come here with the object of entering the hotel business at Zimapan.

Adelina Patti, the Baroness Cedarstrom, has sent her card with New Year's greetings to her friend, Congressman Agustin Lozana, expressing her desire for the happiness of Mexico and of President and Mrs. Diaz.

GUIDO MARBURG.

HONOLULU.

Vaudeville Popular—Frederick Warde's Engagement—Elks in The Mikado.

(Special Correspondence of The Mirror.)

HONOLULU, January 14.

The Ernest Hogan company closed last Saturday at the Orpheum, after a successful farewell week's business. Hogan and Billy McClain are to combine forces, and will, after vaudeville work, launch upon the dramatic world a new play, which they have lately bought from Allan Dunn. It is called My Friend from Georgia, and is written around the two performers.

Lee and Rial's World's Entertainers, the second company, opened to a packed and enthusiastic house at the Orpheum last night. The company is excellent, and seats are practically sold out for the remainder of the stay. The acts especially meeting favor were Salerno, lately from Munich; Bunth, and Rudd, the Stonge Brothers, the Deltorellis, Platt and Sutherland, Arras and Alice, and Hope Haddon. Others were Professor Powell and company, Mlle. Ancion, the Ferraris, Ilma de Moora, and Carl Nillson's troupe.

W. W. Randall, manager for Frederick Warde, has announced his intention of presenting Mr. Warde for a twelve-day season, commencing May 5. A full company and scenic productions will be brought.

The Elks, Honolulu Lodge, No. 616, are planning to produce The Mikado in five weeks' time. Clarence Harvey, late of the Josephine Stanton company, is in town, and will direct the production. The lodge now numbers nearly one hundred and fifty members, and has its own club house.

ALLAN DUNN.

AN ACTORS' NEIGHBORHOOD.

As a man's life falls into "the sere, the yellow leaf," there is an ever increasing tendency to revert to the days when life was young.

Memory brings back forms and faces,
Songs and sighs and love's embraces,
And they come with quickened pace.

I have reached that period in my own life, and the inclination to recall "the days that are no more" has been quickened by Mr. Owen Fawcett's contribution to a recent number of THE MIRROR.

In his interesting paper, "My Acquaintance with Camille," Mr. Fawcett makes mention of his five seasons of acting at the Holliday Street Theatre, when Annie Graham and Alice Gray were the leading women of the stock company. Of those distant days I have a distinct recollection.

The purpose of this paper is to write of the neighborhood in which Mr. Fawcett lived for some time during those five seasons.

That neighborhood was extraordinary, in that it contained the homes of more actors than any other part of the Monumental City. It was embraced in a little more than two blocks on North Exeter Street, beginning at Baltimore Street on the south.

A little beyond the centre of this section stood the old Booth mansion, the most conspicuous house in the neighborhood. Years before my time there was a rude platform in the rear yard, on which certain relatives of mine with John Wilkes Booth as boys "played theatre." How long Junius Brutus Booth lived here I do not know; but I do know that long after he had died the house was invested with special interest as having once been his home.

After the assassination of President Lincoln the Booth house was invested with special interest as once having been the home of "that poor boy," as Edwin Booth called his brother, John Wilkes, in an autograph letter which I now have by me. A house just opposite the Booth house also became at that time one of interest. It was the home of Michael O'Loughlin, who was tried and sentenced as one of the conspirators with Wilkes Booth. I remember O'Loughlin well, and recall his handsome face, which in some features resembled that of Wilkes Booth.

Diagonally across the street from the Booth residence, a little later, was the home of dear old George Kunkel and his lovely wife, better known as Addie Proctor. The world has forgotten Kunkel, but in his day he ranked as one of the best negro minstrels on the boards. I said the world has forgotten him; and yet to this day there may be living some who heard him sing "The Old Section," or "Rocked in the Cradle of the Deep." If any such still survive they can never forget him. He was, perhaps, the world's greatest Uncle Tom.

A few doors south of Kunkel's home lived Lee Hudson, famous in her day as Mazeppa and Lucretia Borgia.

Next door to her lived Allison Mills, a young comedian of fine promise, but died young. Mills once told me that the only press notices of his acting that he ever preserved were those of an adverse sort. I am disposed to think that these would not fill a large book. In our old Dramatic Club, where I used to act with him, he was pronounced "great."

A few doors to the south, on the same street, Exeter, lived for a while the Rankin Sisters, and a short distance beyond them was the home of Mr. Joseph Parker, a gentleman of most courteous bearing and a fine comedian of the old school. He was the father of Mrs. C. B. Bishop and of Mrs. I. B. Polk, also of Seymour, Willie and Charley Parker. I think I saw "Miss Julia" (Mrs. Polk) in one of her first parts at the old Holliday. We attended the same Sunday-school together as children, and I recall the tender sentiment that I entertained for her in those far-away years. If these lines should come to her notice now she will hardly recall the shy boy whose heart then wildly fluttered when she appeared, but who, through all the years since then, has followed her history, as he could, with tender memories. Mr. Parker was a member of the stock company of the Holliday Street Theatre, as was also at that time "Miss Josephine," Mrs. C. B. Bishop. Mrs. Parker did not play, as I remember her life. Though the Parker home was the home of an actor, there was within it a sweetness, courtesy and love that many a clergyman's home might have desired.

Just two doors from the Parkers was the home of Owen Fawcett, which was presided over by his venerable mother. I recall her sweet, bright face with great vividness; also do I remember her low, tuneful voice. I was proud to be her escort to the theatre, and felt the distinction involved by being chosen of all the boys in the neighborhood to this high office. I can never forget her extreme delight at the way in which her son acquitted himself one night in The Comedy of Errors. John S. Clark played one of the Dromios, Owen Fawcett the other, and it would have been "a toss up" as to who was the better actor. In those days Fawcett was rather inclined to be slight of body and very nimble. His temperament was happiness itself. He was, indeed, "a fellow of infinite jest and excellent fancy" in those days, no matter what he has become since, and I say this at the expense of his blushes, he was a handsome fellow, as his photograph, still preserved in our family, witnesseth. I must suppose that his dear mother has entered into "the mystery beyond" by this time; but her pictured face still hangs in the halls of my memory, and upon it I gaze to-night with affectionate interest.

Immediately around the corner from Fawcett's home, on Fayette Street, lived Frank Gossin, who came to Baltimore, I think, with James W. Wallack and E. L. Davenport, but remained in the stock at the Holliday for some time thereafter. Gossin was a handsome man, with long black curly hair, but never, I think, distinguished himself as an actor. Wallack and Davenport played Hamlet, Oliver Twist, etc. In the first Wallack played the Prince and Davenport the Ghost; in the second Wallack was Fagin and Davenport Bill Sykes. Gossin had some unimportant parts in each, just what I do not now recall. I have heard that he died of consumption.

Within a stone's throw of Gossin's home, long before, John Sleeper Clark had lived. This house was a plain, humble residence, for I write of the days before Clark became famous. Out of the past comes his image before me now! Who can forget his Toodles, or his Launce, in The Two Gentlemen of Verona?

There are other names that I might add to those already given, but I refrain. What magnet was it that brought so many gentlemen of the sock and buskin to the old neighborhood described I cannot say, unless it were the marked quiet and respectability. All is now changed, for that section of Baltimore is the hub and the bubbub of the Polish Jew quarter.

And the old Holliday Street Theatre is not the same. I stood with members of the old stock company on that fearful night in September, 1873, and saw the relentless flames consume the music world wherein I had seen Forrest and others of the great actors and actresses of their time play their parts. Kings and queens, potentates and peasants, here had their hours upon the stage of the fictitious world now enwrapped with raging fires.

How few remain of those whose names I have mentioned!

Sic transit gloria mundi!

REV. DR. W. H. EVANS,
Rector Monumental Church, Richmond, Va.

THE ELKS.

Indianapolis, Ind., Lodge, No. 13, are making rapid progress with their beautiful new home, that they expect to dedicate about March 15. The building and furnishings cost over $43,000. In order to raise a portion of this sum a carnival was recently given, from which over $6,000 was realized. A $1,600 automobile was raffled off at 10 cents a chance, and nearly every man, woman, and child in or near Indianapolis took one. Games of chance succeeding in selling $75 worth of tickets. Every conceivable scheme was used to get money. A police court was instituted, the presiding judge being a lady. All manner of mock charges were made and fines therefore imposed. Everybody took the whole affair in a good-natured spirit. The lodge is now rehearsing for a minstrel show, to be held at English's Theatre the latter part of March.

Centralia, Ill., Lodge was entertained in honor of Joseph Hetter's thirtieth birthday, Jan. 28, and the members report a splendid time.

Elks of Cairo, Ill., gave a house warming in their new $10,000 club rooms Feb. 4. Over twelve hundred people were present. An invitation is extended to all brothers on the road to make this their headquarters while here.

Dallas, Texas, Elks have broken ground for their new $50,000 club house.

Austin, Texas, Lodge gave a reception and house warming Jan. 30, celebrating the opening of their new club rooms. A large number accepted the invitations. Dancing after the reception formed a pleasant part of the evening's entertainment. George Wilson and several other members of Hoyt's Minstrels were present after the performance at the Opera House and entertained.

New Iberia, La., Lodge is comfortably located in its new quarters. The lodge is in a flourishing condition, having initiated almost one hundred new members during the past three months. About 25 applications for membership are now on file. The lodge expects to give a street fair in March, and hopes also to raise enough money to build a new theatre here by next season.

Bellaire, Ohio, Lodge opened their new lodge rooms and club rooms Jan. 22.

Mankato, Minn., Lodge initiated a class of 25 fawns Jan. 21.

Adelaide Thurston, Minnie M. Allen, and Lillian Wood, of the Sweet Clover company, were recently elected honorary members of Columbus, Ohio, Lodge, No. 37. This is an unusual honor, and was done in appreciation of an entertainment which members of Miss Thurston's company gave to the lodge in social session, the audience being composed of members and their wives and friends.

The Omaha, Neb., recent Elks' fair was undoubtedly the most successful that has ever been held in that vicinity. Voting contests were an entertaining feature, and the prizes distributed to the various winning exhibitors were both very valuable and handsome. The Cora Beckwith doll, which was a miniature copy of Cora Beckwith, champion woman swimmer of the world, in swimming costume, was awarded to Mayor Tom Parmalee, of Plattsmouth, Neb., who, after a spirited voting contest, secured the prize at a cost of $200, the highest price paid for any similar object. The Elks glassware doll went to I. W. Miner for $90; the Ed Brandt doll to C. R. Liver for $45; the Dottie Nelles doll to Charles Metz for $20; the Blanch Dayne doll was bought by Reed Parrish, and the Cherry Sisters dolls by Gould Pierce. F. J. Vette, a traveling man and a member of the Omaha lodge of Elks, presented Ticket 1999 for the Board of Trade diamond ring at a late hour the last night of the fair and was awarded the ring.

Chillicothe, Ohio, Lodge, No. 82, has twenty applications for members on file, and is making rapid progress with rehearsals of their minstrel performance, to be given April 3 and 4.

Evansville, Ind., Lodge has now the largest membership in its history, and also the largest bank account. The lodge went to Henderson, Ky., Feb. 14 to participate in a social session in connection with the Owensboro Lodge as guests of the Henderson Elks.

Alton, Ill., Lodge has leased club rooms, and will commence furnishing them immediately. About $2,500 has been appropriated for the purpose.

Valparaiso, Ind., Lodge is having plans drawn for a new club house.

Preliminary steps were taken Feb. 12 toward the formation of a lodge at Middletown, Ohio. Forty-two leading citizens have made application for a charter.

Fond du Lac, Wis., Lodge gave their fourth annual reception Feb. 5, that was very largely attended.

James Maxwell, secretary of the lodge at Clearfield, Pa., was buried Jan. 29 by the lodge, at his home at Houtzdale. The Elks chartered a car and went to the funeral in a body.

The Elks of Sioux Falls, S. D., initiated a large class on Feb. 13. The lodge hopes to move into its new $10,000 club house by March 20. Elks from Sioux City, Omaha, and other places will attend the opening.

Delaware, Ohio, Lodge initiated ten new members Feb. 12. This makes about twenty new members in the last three weeks.

New York Lodge, No. 1, gave a dinner at the Hotel Savoy Feb. 19 in honor of Exalted Ruler Charles E. Pickett, of Waterloo, Iowa.

ENGAGEMENTS.

Ella I. Smythe, with Della Fox, in The Little Mademoiselle.

Donald Robertson, for Notre Dame, opening at Daly's Theatre on Feb. 26.

Russell Crauford, for Louis XI in Grismire, supporting Homer Lind.

Nancy Poole, for Dorts in On the Stroke of Twelve.

Jessie Weatherby joined Mann and Lipman in All on Account of Eliza.

"A LIVE WIRE OF VIVACITY."

Amy Leslie, of the Chicago News, recently wrote: "Carrie De Mar is one of the best soubrettes in America. She has a toppy, spicy manner and is a perfect live wire of vivacity. She smiles, laughs, bubbles over with pretty good nature, and sings comic ditties with broad, fine humor, famous Emily, and is pretty as a Paris doll, with big blue eyes and lots of honey-colored hair. She was welcomed by the gallery with a whoop last night and later downstairs they found out that the gallery knew."

CORRESPONDENCE.

(Continued from page 8

gan): Smith O'Brien in The Gamekeeper 7; fair audience pleased. Tony the Convict (local) 15. Goodall's Uncle Tom's Cabin 17-19.

LEWISBURG.—NEW OPERA HOUSE (H. E. Speyer, manager): Coon Town 400 10; co. medium; good house. Proctor's Vaudeville 13 canceled. Si Plunkard 24. Jesse James 28.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Little Irene Myers co. opened for three nights 13 in Through the Breakers to big business; general satisfaction.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Grable and Downer, managers): Conroy, Mack and Edwards co. opened 10 to S. R. O.; co. pleasing. C. H. Fraser, lecturer, 17.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Fast Mail 11; satisfactory performance; good business. American Beauties Burlesquers 13 canceled.

RIDGWAY.—OPERA HOUSE (James E. Maginnis, manager): Mildred Holland in The Power Behind the Throne 6; good co.; crowded house. Quo Vadis 17.

SHEFFIELD.—I. O. O. F. THEATRE (C. F. Carlson, manager): Wilson and Marshall Sisters (Lecture Course) 17. The Tide of Life 18.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Masque Ball 10. Are You a Mason 18.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): Countown 400 13, 14; good houses and performances.

HASTINGS.—OPERA HOUSE (James McNelis, manager): A. and T. Biograph co. 7 to fair business. Record Stock co. 20-22. Hogan's Alley 25.

TITUSVILLE.—OPERA HOUSE (John Gahon, manager): Si Plunkard 7 to poor business; co. fair.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (William R. White, manager): Florence Corbin and James E. McElroy, supported by good co., 10-15; Theodore V. Rennie, Charles A. Latham, Everett Aldrich, Joseph Kennedy, Annie Lancaster, Ada Greenhaigh, Marion Summers, and Baby Florence deserve mention; Morrissey and Proctor did some clever dancing; the Proctor Midgets and James E. McElroy were well received. Plays: The Maniac's Daughter, The Fatal Command, The Midnight Curse, The Gypsy's Warning, The Child of the Forest, A Soldier's Honor, and The Emblem of Ireland; fair business.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Herbert Kelcey and Effie Shannon in Her Lord and Master 5 to capacity; excellent performance; stars especially well received. Across the Desert 7; fair house and performance. Morrison Comedy co. 10-15. Plays: The Princess of Patches, For Fair Virginia, The City of New York, The Indian, In Peril, A Romance of Coon Hollow, Dear Hearts of Ireland, Mrs. Boardman's Boarders, and In Spite of Chance; pleased large audience opening night. William H. Crane 19.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. S. Bliven, manager): Rowe-King Stock co. closed week of good business 8; fair co. Plays: The Moonshiners, For Liberty and Love, Quo Vadis, The Battle of Life, Mr. Barnes of New York, Pink Dominoes, East Lynne, A Free Born American, and Cinderella. Kilties' Band 24.

WOONSOCKET.—OPERA HOUSE (Josh R. Ogden, manager): Rowe-King co. 10-15; good houses. William H. Crane 17. The Flaming Arrow 19. The Village Postmaster 21. Across the Desert 22. Sky Farm 25. Harry Jenkins co. March 3-8.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Across the Desert 10; good performance; large audience. Rowe-King Stock co. 17-22. The Eleventh Hour 24. Human Hearts 28.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The exposition is drawing crowds to the city, and theatrical attractions are reaping some of the harvest. Sousa's Band 10; S. R. O. The Four Cohans in The Governor's Son 11; crowded house well pleased. Kathryn Kidder 18. Florodora 19. Otis Skinner March 1.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Sousa's Band 8 to large and delighted house. The Governor's Son 10; packed house; performance capital. Schumann Concert co. 12. Reaping the Harvest 14.

SUMTER.—ACADEMY OF MUSIC (C. M. Hurst, acting manager): Barlow and Wilson's Minstrels Jan. 29; performance and business fair. Schumann Concert co. 10; concert good; business poor.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Dark.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Ellis-Lennon co. 3-9 opened to S. R. O. in Nature's Nobleman. Other plays: The Inside Track, A Mountain Girl, and Brother and Sister. Innes' Band 10. Beat Concert co. (College Course) 12. The Chaperone 13. Naughty Anthony 14. William Owen 15, 16.——ITEM: Manager Bear made a "flying" trip to Omaha.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): The Denver Express 10. William Owen 21.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, manager): The last week of the Hopkins Stock co. here was devoted to a good production of Robert Emmett; business continued good. Complimentary testimonial benefits will be tendered Joseph O'Meara 11, De Witt Clinton and Edna Ellamore 12, and Jessie Isett and Hugh Ford 14. Hereafter news from this theatre will be found in the Vaudeville Correspondence columns.——LYCEUM THEATRE (Frank Gray, manager): Margaret Sylva and a clever co. presented Miss Bob White to tremendous business 6, 7; Richard Carroll and Frank De Shon deserve mention; production very pleasing. Denman Thompson in The Old Homestead to S. R. O. 10. Mary Mannering 13-15. Richard Mansfield 18.——AUDITORIUM (Benjamin M. Stalnback, manager): East Lynne 6-8 to good houses. Royal Italian Band 10 was the musical event of season, and drew crowded houses. Kilties' Band 11 to fair business. U. T. C. 17-19. Clinton Stock co. opens Spring engagement 24.

NASHVILLE.—MASONIC THEATRE (T. J. Boyle, manager): Miss Bob White 5 delighted large audience; Marguerite Silva was warmly welcomed, and after repeated encores responded with a happy speech of thanks; Richard Carroll and Frank Deshon also pleasing. Richard Mansfield in Beaucaire, booked for this house 19, will appear at the Grand Opera House instead. The Old Homestead 12. The Governor's Son 25.——GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. in Brother John 10-15 opened to packed houses; Walter Edwards especially pleasing; rest of co. did good work; Boyce and Wilson, black face comedians, and the biograph between acts, pleased. One of Our Girls 17-22.——ITEM: The Hermitage Theatre Co., owners of the Vendome, have about decided to rebuild the house during the Summer.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Tim Murphy in A Capital Comedy 3 pleased fair house. Kilties' Band 5 delighted good house. Vendome Stock co. 7, 8; performances and houses very good. Plays: Miss Hobbs, The New Magdalen, and Because She Loved Him So. Denman Thompson 13. R. D. MacLean and Odette Tyler 14, 15. N. C. Goodwin and Maxine Elliott 17. The Burgomaster 19. Richard Mansfield 20.

PARIS.—CRETE OPERA HOUSE (E. E. Davis, manager): Jacobs and Steinberg co. 3-8 in The Senator's Daughter, The Great Diamond Robbery, Under Two Flags, A Wife for a Wife, The Prince of Liars, and A Village Romance to big business; good performances; Addie Melnotte deserves special mention. East Lynne 11 to large house; poor performance. Where the Laugh Comes In 18.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Vendome Stock co. in Because She Loved Him So and The New Magdalen 5, 6 sustained good reputation made on previous occasions; business satisfactory. Denman Thompson 14. Kilties' Band 17. The Burgomaster 18. Richard Mansfield 21.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm and Co., managers): Kilties' Band pleased large audience 10. Faust 14. Vendome Stock co. 20.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, manager): Vendome Stock co. 17, 18.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Rose Coghlan in Forget-Me-Not 3; satisfactory performance; poor attendance. The Casino Girl 4; good co.; small attendance. Al. H. Wilson in The Watch on the Rhine to good house 5. Hogan's Alley 8; poor performance; small attendance. Baldwin-Melville co. 9-11. Richard Mansfield 12. Bag Harbor 13. Old Jed Prouty 15, 16. The Evil Eye 18. Baldwin-Melville co. 20-22. Sousa's Band 23. Quo Vadis 24. Arizona 25. Baldwin-Melville co. 27-March 1. The Wrong Mr. Wright 2.——EMPIRE OPERA HOUSE (James T. Brady, manager): Curtiss Comedy co. opened four weeks' engagement 3. Plays week 3-8: After the War, Utah, The Senator's Daughter, and The Price of Silence; average co.; attendance good.——ITEM: Fred G. Weiss, treasurer of the Columbia Theatre, Brooklyn, N. Y., is visiting his brother, Sidney H. Weiss, of the Grand.

WACO.—AUDITORIUM (George H. Walker, manager): The Casino Girl 3 to large and pleased house. Al. H. Wilson in The Watch on the Rhine scored heavily 7; immense business. James Healey (Star Course) 12. Hunting for Hawkins 13. Richard Golden 14. Bag Harbor 15.——THE GRAND (Jake Schwarz, manager): Ashley Rush co. 3-8 pleased large houses in Jack o' Diamonds, Under Two Flags, Woman Against Woman, A Parisian Princess, A Domestic Blizzard, Falsely Accused, and A Man from Italy. Lyceum Stock co. 10-15.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Hunting for Hawkins amused small house 3. Alf. Grant, Frank C. Young, and Bessie De Voie deserve mention. Rose Coghlan, supported by good co., presented Forget-Met-Not 4; business light. The Casino Girl pleased fair house 5. Al. H. Wilson in The Watch on the Rhine was well supported and drew good business 6. Little Cinderella (local) 7, 8, for benefit of Catholic Convent.——ITEM: Manager George Walker left for New Orleans on business and pleasure 6.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Baldwin-Melville co. 3-7 in The Two Orphans, The Charity Ball, The Devil's Web, The Banker's Daughter, A Rough Rider's Romance, The Black Flag, David Garrick, and Sis Hopkins' Sister to S. R. O.; strong co. Ida Melville, Maude Turner Gordon, Mary Athelling, Mario Dag, Frank Denithorne, and Ogden Wight deserve special mention; staging excellent. Rose Coghlan in Forget-Me-Not 8 to good house; performance pleasing.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Jules Grau Opera co. 2, 7, 8 in El Capitan, Wang, Dorothy, and The Isle of Champagne; business fair. Al. H. Wilson with good co. in The Watch on the Rhine 4 to large house. Hunting for Hawkins 5; fair house; clever specialities. The Casino Girl 6; business fair. Richard Mansfield 11. Baldwin-Melville co. 12-15.

PALESTINE.—TEMPLE OPERA HOUSE (W. R. Swift, lessee): Lyceum Stock co. 3-8 to fair audiences in A Modern Babylon, Oliver Twist, In Indiana, Nell Gwynn, The Silver Star Inn, The Woman in Red, and Marguerite. Maloney's Wedding Day 18. Rutledge Dramatic co. 19, 20. The Star Boarder 21.——ITEM: A number of Palestine theatregoers will go to Houston 11 to see Richard Mansfield.

BEAUMONT.—KYLE OPERA HOUSE (E. M. Weiss, manager): Haverly's Minstrels 3 pleased good audience. Jules Grau Opera co. 4, 5 in El Capitan and Wang; good houses and performances. Hunting for Hawkins 6; fair house; good performance. The Casino Girl 8; large house; good co. Clara Palmer deserves mention. Bag Harbor 10. Other People's Money 11. Otis Skinner 17.

DALLAS.—THEATRE (George Any, manager): Irving-French co. 3-5 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship to good houses. Rose Coghlan in Forget-Me-Not 7 pleased fair audience. Baldwin-Melville co. in The Charity Ball 6 to usual good house. The Watch on the Rhine 10. Eli Perkins 11. Old Jed Prouty 12. Richard Mansfield 15. Roberval French Opera co. 25.

SHERMAN.—OPERA HOUSE (L. Sarazan, manager): Rutledge Dramatic co. 3-8 in The Senator's Daughter, Dixie Land, Under Two Flags, A Southern Romance, and Mooney's Troubles; co. fair; business good. Leonora Jackson Concert co. 8; excellent business; concert fine.

DENTON.—WRIGHT OPERA HOUSE (Wright Opera House co. lessees; Charles H. Donahower, manager): Romeo and Juliet 1 pleased fair house. Morey Stock co. 3-8; excellent co. and business. University Glee Club 10. Eli Perkins 15. A Breezy Time 17. Olympia Opera co. 18.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): Rose Coghlan in Forget-Met-Not 5; excellent performance; fair business. Irving French co. in O'Moore's Courtship, An Irishman's Troubles, and A Runaway Wife 6-8; good performances and specialties to capacity.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Henry J. Hauschild, manager): Around the World in Eighty Minutes satisfied good audience 6. Baldwin-Melville co. 12. Hogan's Alley 14. Wanted, the Earth 25. Nashville Students Minstrels 27. Maloney's Wedding Day March 8. A Breezy Time 17.

M'KINNEY.—OPERA HOUSE (Goodin and Warden, managers): Uncle Josh Spruceby 6; business good; co. poor. Rutledge Dramatic co. 7, 8 in The Senator's Daughter and In Dixie Land to light business; co. good. A Breezy Time 10. Scottish Entertainers 11. Irving-French co. 13-15.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, lessee): Nashville Students' Minstrels 3; good audience pleased. May Stuart 4, 5 in Romeo and Juliet and The Merchant of Venice; poor business; performances unsatisfactory. The Wrong Mr. Wright 17. A. H. Mitchell 20. Bag Harbor 21.

DENISON.—OPERA HOUSE (M. I. Eppstein, manager): Olympia Opera co. 6-8 in Said Pasha, Olivette, Erminie, and Giroflé-Girofla to heavy receipts; able co. Lottie Kendall and Ed L. West deserve mention. Ewing-Taylor co. 10-15.

EL PASO.—MYAR'S OPERA HOUSE (F. S. Ryan, manager): Madame Emma Nevada 3; good concert; poor house. Boston Ideal Opera co. 4, 5; fair attendance. Old Jed Prouty 7, 8. The Irish Pawnbrokers 10.

BONHAM.—STEVENSON OPERA HOUSE (Uncle Josh Spruceby 5; good house and co.——STEGER OPERA HOUSE (V. Steger, manager): Varsity Glee Club 11. A Breezy Time 12. Olympia Opera co. 14, 15.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, managers): Knobs o' Tennessee 7; fair audience pleased. Eclipse Stock co. 14, 15. Other People's Money 18. May Steward 22. The Talk of the Town March 6 canceled. Olympia Opera co. (return) 10, 11.

PARIS.—PETERSON THEATRE (W. E. Knight, manager): Olympia Opera co. 3-5 to good business in Said Pasha, Fra Diavolo, Olivette, and Giroflé-Girofla; excellent co. The Watch on the Rhine 14.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, managers): My Uncle from New York 4; poor business and co. Knobs o' Tennessee 8 did not appear. Hunting for Hawkins 10. Herald Square Opera co. 11.

BRYAN.—GRAND OPERA HOUSE (John B. Mitz, manager): Ewing-Taylor co. 6-8; good co.; fair houses. Herald Square Opera co. 14. Married for Money 15. John Thompson 17.

GONZALES.—KLEINE'S OPERA HOUSE (A. Kleine, manager): Faust 12. Around the World in Eighty Minutes 14. Nashville Students' Minstrels 19. Gov. Bob Taylor (Lyceum Course) 25.

WAXAHACHIE.—OPERA HOUSE: The Knowles, hypnotists, 6-8 to S. R. O. Rutledge Dramatic co. 13-15.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): Ewing-Taylor co. 3-5 to good business.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Knobs o' Tennessee 4-6 to fair houses; performances poor.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Nip and Tuck 7; performance and business good. Boston Ideal Opera co. 11.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): A. H. Mitchell, lecturer, 7 to large and pleased audience.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Arnold Stock co. closed successful engagement 3. Hunting for Hawkins 12. The Evil Eye 14.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Uncle Josh Spruceby 3; good business; performance satisfactory.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): Hogan's Alley 20. Arizona 24.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Dark.

SAN ANGELO.—OPERA HOUSE (August Balfaux, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Frederick Warde and excellent co. 3-5 presented The Mountebank, Julius Cæsar, and King Lear to business from good to capacity; audiences delighted; Barry Johnstone shared honors with star. Salt Lake Opera co. in Martha 7, 8 to full and enthusiastic houses. 'Way Down East 10-15.——GRAND THEATRE (Paul Hammer, Jr., manager): Black Patti's Troubadours 3-5 to good and pleased audiences. Ole Olsen 6-8; full houses; Ben Hendricks excellent.——ITEMS: Frederick Warde delivered his instructive and interesting lecture on "The Women of Shakespeare," under auspices the Salt Lake Press Club, afternoon of 6 to large audience. At the close, Mr. Warde was banqueted by the Press Club, and afterward sped away to join the co. at Ogden, where they had preceded him.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Black Patti's Troubadours 6 pleased large house. The Eleventh Hour 8; good performance; crowded house. The Man from Mexico 12. At Valley Forge 13.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Salt Lake Opera co. in Martha 3; large house pleased. Frederick Warde in The Mountebank 6 to full house; fine production. 'Way Down East 7, 8 to large houses; co. very good.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Toll Gate Inn 7 pleased large audience. Uncle Josh Spruceby 22. Gertrude Coghlan 24. Uncle Terry 25, 26. The Little Minister March 5.——ITEM: Mrs. Walker is in New York in the interest of her theatre.—The Ethan Allan Club are rehearsing for a minstrel show to be given in April.

BARRE.—OPERA HOUSE (W. W. Lanoint, manager): Toll Gate Inn 5; excellent co.; crowded house; William Roach scored hit. Uncle Josh Spruceby 14. Uncle Terry 24. Gertrude Coghlan 25.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Toll Gate Inn 11; large and pleased audiences. Howe's moving pictures 12. Mrs. Dane's Defense 19.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Toll Gate Inn 10; small house; excellent performance. Uncle Josh Spruceby 15.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Uncle Josh Spruceby 20. Uncle Terry 27. U. T. C. March 10.

BELLOWS FALLS.—OPERA HOUSE: Howe's moving pictures 10 pleased good house. Uncle Terry 19; local management of John R. Brosnahan.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): The Secret Dispatch 19.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Secret Service 20.

VIRGINIA.

PORTSMOUTH.—LYCEUM THEATRE (No manager or lessee at this time): The Rebellion of the Daisies (local) 6 to good house; performance excellent. A Scrap of Paper (by pupils of Portsmouth Dramatic School) 8; good house and performance.——Y. M. C. A. HALL: Metropolitan Star Quintette 6; good house; entertainment excellent.

NORFOLK.—ACADEMY OF MUSIC (T. G. Leath, lessee; A. B. Duesberry, manager): The Governor's Son 6; business and performance very good. Rusco and Holland's Minstrels 13. N. C. Goodwin and Maxine Elliott 14. Lewis Morrison 17. The Old Homestead 18, 19. Adelaide Thurston 20.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Four Cohans in The Governor's Son 7, 8 pleased good audiences. Rusco and Holland's Minstrels 10; topheavy house; fair show. Adelaide Thurston 17, 18. Kathryn Kidder 19. The Old Homestead 21, 22. Florodora 24. Otis Skinner 25.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Sam P. Jones, lecturer, 5 to S. R. O. Railroad Jack 10 pleased large audience. Lewis Morrison 18. Fabio Romani 19. Palmer's Ten Nights in a Barroom 25 canceled. Edward P. Elliott (Star Course) 27.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Determan, manager): Lewis Morrison in Faust 11 to S. R. O. Railroad Jack 13. Kilties' Band 19. Rooney's Boys Concert co. 20. Bijou Theatre Musical Comedy co., of Richmond, Va., March 11 (Elks' benefit). The Burgomaster 17.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Montville Flowers (Lyceum Course) 13 to packed house; subject, "Ben Hur." Miss Tucker, address, 18.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): Reaping the Harvest 6 pleased small house. Richards and Pringle's Minstrels 8 to fair house. Farland 11 pleased large audience. Railroad Jack 12.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Railroad Jack 11; good house; performance poor. Lewis Morrison 13. Rusco and Holland's Minstrels 17.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Sousa's Band 5; large and pleased house. Lewis Morrison 12. The Old Homestead 17. Rusco and Holland's Minstrels 18.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): Sharps and Flats Association in The Bohemian Girl (local) 10, 11; packed houses; excellent performances. Railroad Jack 18.

WINCHESTER.—AUDITORIUM (Atwell and Worthington, managers): McCarthy's Mishaps 18. Down and Up March 13.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Stonewall Brigade Band 12; large audience; good concert. Railroad Jack 14.

PETERSBURG.—ACADEMY OF MUSIC (William R. French, manager): Elks' Burlesque Circus 7 to large and pleased audience. Fabio Romani 20.

HARRISONBURG.—ASSEMBLY HALL (W. C. Switzer, manager): Coming: Dr. Tracey's electro-stereocopic views 28.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Auditorium Stock co. 3-8 in Blow for Blow and The Ticket of Leave Man to large business.——SPOKANE THEATRE (Dan L. Weaver, manager): Chicago Symphony Orchestra 7, 8; excellent entertainment; large attendance.

EVERETT.—THEATRE (R. A. Grant, manager): Rupert of Hentzau 6; small audience; good co. Enoch Arden Concert co. 7 to fair audience; concert excellent. Florence Roberts 19, 20.——CENTRAL OPERA HOUSE: Terry's U. T. C. 5; large audience; performance fair. Human Hearts 8. For Her Sake 14.

NORTH YAKIMA.—LARSON'S THEATRE (Edward Fournier, manager): James Neill co. in Barbara Frietchie Jan. 31 to big house; excellent performance. Chicago Symphony Orchestra 10. Wilson's Juvenile Minstrels 11. Madame Modjeska and Louis James 18.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): At Valley Forge 5; fair performance; small house. Vogel's Minstrels 10 to S. R. O.; good performance. York State Folks 11 (return) pleased packed house. Two Little Vagrants 12; fair co.; small house. Uncle Hez 13. A Homespun Heart 17. Robert Downing 19. The Wrong Mr. Wright 21. Grimes' Cellar Door 22.——ITEMS: Epstein Brothers, managers of the new Camden Theatre, at Wheeling, have returned from that place, where they went on business connected with the new house.—John W. Vogel was banqueted by friends while here.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (Lynn S. Horner, manager): Robert Downing in The Gladiator 3; good performance; large audience. Vogel's Minstrels 6; first-class minstrel show to S. R. O. Great Lafayette Show 8; matinee to large audience; evening to S. R. O.; good performances. Jess of the Bar Z Ranch 11. The Flip Mr. Flop 14. A Homespun Heart 18.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Lovers' Lane 10 to good business. York State Folks (return) 12, 13; house sold out. Stuart Robson 17. The Brixton Burglary 19, 20.——GRAND OPERA HOUSE (Charles A. Feinler, manager): A Run on the Bank 6-8 to fair business. Lafayette Show 10-15 to good business. The Game Keeper 17-19.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): A New Buffalo 10-12; Phil W. and Nettie Peters and the Gladstone Sisters fine; rest of co. poor; light business. The Flip Mr. Flop 13. Morgantown Glee Club 15.

FAIRMONT.—GRAND OPERA HOUSE (Hornor and Farlandy managers): Jess of the Bar Z Ranch 10; performance and patronage good. West Virginia University Glee Club 14. Van Dyke and Eaton co. 16-21. The American Girl 25. K. of P. Benefit 27.

MONONGAH.—COLISEUM OPERA HOUSE (Carl Curry, manager): Campbell Circuit Stock co. in Mother 6 to fair house; performance satisfactory. Creed's Comedians 24-March 1.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Vogel's Minstrels 12. Frou Frou 13. Uncle Hez 19. Two Merry Tramps 21. Payton Sisters' Comedy co. 24-March 1.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Campbell Circuit Stock co. in The Irish Arab 5 failed to please fair house. Vogel's Minstrels 7; good performance and business.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): The Flip Mr. Flop 10; large house; performance poor. Elias Day (Lecture Course) 19.

WISCONSIN.

APPLETON.—NEW THEATRE (Jack Hoeffler, manager): Opened 10 with Howard Kyle in Nathan Hale to large and enthusiastic audience. Performance repeated 11 twice to big houses; co. fine. The Telephone Girl 18. Stetson's U. T. C. 20. Hello, Bill 22. When We Were Twenty-one 25.——OPERA HOUSE (J. W. Thickens, manager): The Gay Mr. Goldstein Jan. 28 to good business. Melbourne MacDowell in La Tosca 2; excellent performance; small audience. A Poor Relation 5; small house; performance good. Kinodrome Pictures 12-14.——ITEM: Manager Jack Hoeffler, of the New Theatre, leaves 15 for New York. His brother, Charles P. Hoeffler, will take charge of the house during his absence. The management of the New Theatre has arranged with the street car co. to run cars to Neenah, Menasha, and Kaukauna, Wis., after the performances.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Howard Kyle in Nathan Hale 5; excellent production; good house. Walker Whiteside, assisted by Lelia Wolstan, in Heart and Sword and The Merchant of Venice 7, 8 pleased large audiences. At the Old Cross Roads 13. Stetson's U. T. C. 17. The Telephone Girl 18. Hello, Bill 20. James O'Neil 24. Peaceful Valley 28. Sousa's Band March 13.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Howard-Dorset co. 3, 4, 6-8; fair business; excellent co. Plays: Grit the Newsboy, The Winning Hand, Lynwood, and The Princess of Patches. Neil Burgess in The County Fair 5 pleased good audience. The Belle of New York 12. Uncle Hazum 19. When We Were Twenty-one 27. The Strollers 26.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): When We Were Twenty-one delighted big house 3. Stetson's U. T. C. 12. The Girl from Maxim's 14. Sousa's magician, 15. William J. Bryan, lecture, 17. Uncle Hazum 18. Charles Winter Wood 21. Gorton's Minstrels 26. Bertha Kuns Baker 27.

FOND DU LAC.—GRAND OPERA HOUSE (P. B. Haber and L. E. Piper, managers): Nathan Hale 7; fair audience; excellent performance. The Telephone Girl 11. U. T. C. 13, 14. Old Cross Roads 17. When We Were Twenty-one 20. Peaceful Valley 25.

SHEBOYGAN.—OPERA HOUSE (J. E. Stoddard, manager): A Poor Relation to good audience. Frederick Summerfield scored as Noah Vale, and George R. Sprague, Fannie A. Sprague, and Maud Vaughan deserve mention. Stetson's U. T. C. 17.

RACINE.—BELL CITY OPERA HOUSE (C. J. Felker, manager): Nathan Hale 3; fine production; large patronage. A Poor Relation 10 drew well and pleased. The Telephone Girl 10. The Belles of New York 11. Lost River 15. David Harum 21.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. M. Smrcina, manager): Tennessee's Pardner 3; small house; co. deserved S. R. O. Stetson's U. T. C. 10; one of the largest audiences house had; good performance. At the Old Cross Roads 21.

MANITOWOC.—TURNER'S OPERA HOUSE (Ed Schmitz, manager): A Poor Relation 7 to large and pleased audience. At the Old Cross Roads 17. Peaceful Valley March 2.——OPERA HOUSE (Stephen Krainik, manager): Stetson's U. T. C. 20.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Melbourne MacDowell in La Tosca 3; light business; excellent performance. Florence Stone deserves mention. Side Tracked 11. The Strollers 12. The Telephone Girl 15.

BARABOO.—GRAND OPERA HOUSE (F. R. Shults, manager): The Gay Mr. Goldstein 6; excellent performance; fair house. Reno Novelty co. 13. Colonel W. J. Bryan, lecture, 18. Hello, Bill 25. Gorton's Minstrels 27.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Kinodrome Pictures opened for three nights to big business 10; audience pleased. At the Old Cross Roads 19. Martin's U. T. C. 24.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Nathan Hale 7; fine performance; good business. Kinodrome Pictures 8, 9; houses crowded. Lost River 10; good house. At the Old Cross Roads 16. The Telephone Girl 17.

GRAND RAPIDS.—GRAND OPERA HOUSE (R. J. Whitney, manager): Side Tracked 10; large house; fair performance. The Belle of Manila 19. When We Were Twenty-one March 1. Peaceful Valley 5. Gorton's Minstrels 12.

WATERTOWN.—TURNER OPERA HOUSE (E. E. Neuman, manager): The Telephone Girl 12. Martin's U. T. C. 20. Hello, Bill 26.——CONCORDIA OPERA HOUSE (O. C. Wertheimer, manager): Dark.

LA CROSSE.—THEATRE (J. Stras, manager): The Gay Mr. Goldstein 7 to poor house. Melbourne MacDowell in La Tosca 9 pleased light house. All a Mistake 10 made good its name by failing to appear.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): The Gay Mr. Goldstein 7; good house; satisfactory co. When We Were Twenty-one 19. Martin's U. T. C. 26.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seager, manager): At the Old Cross Roads 5; good performance; small house. Hello, Bill 11. The Telephone Girl 22. Yon Yonson 24.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Howard Kyle in Nathan Hale 8; very large audience; performance good. Lost River 11. U. T. C. 13. The Girl from Maxim's 14.

MILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommet, manager): De Shetley Knott co. 3-8. A Life's Revenge, Alone in London, and A Terrible Racket; excellent co.; fair business.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The Telephone Girl 9; full house; performance good.

WAUSAU.—GRAND (C. S. Cone, manager): Side Tracked 5; fair house and performance. Grit the Newsboy 8, 9. The Telephone Girl 14.

MERRILL.—BERARD OPERA HOUSE (Emil Knorr, manager): Grit the Newsboy 10; co. good; house small. Peaceful Valley March 3.

PLATTEVILLE.—OPERA HOUSE: Stetson's U. T. C., under local management of C. N. Gribble, 11 to S. R. O.; good performance.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Grit the Newsboy 18.

MENASHA.—GERMANIA OPERA HOUSE (John Schnider, manager): Dark.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Hi Henry's Minstrels (return) 3; co. and business good.——OPERA HOUSE (H. E. Root, manager): The Eleventh Hour 5; excellent co.; big business. Stetson's U. T. C. 7; co. and business good.

CHEYENNE.—OPERA HOUSE (Bailey and Moor, managers): The Wrong Mr. Wright 3; good business; excellent co. The Eleventh Hour 4; small house; good performance. Innes' Band 12. Blanche Walsh 13. Frederick Warde 20. Barlow Brothers' Minstrels 21.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): The Eleventh Hour 6 pleased good house. A White Elephant 19. Barlow Brothers' Minstrels 28.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (C. J. Whitney and A. J. Small, lessees; J. F. Cairns, manager): San Toy 3; good matinee and S. R. O. night attendance; production first-class. Marie Celeste and Samuel Collins particularly good. Pupils Edwardes, Nora Lambert, Melville Stewart, Harold Vizard, George K. Fortescue, and Sarony Lambert also deserve mention. Elsie Bowen as San Toy at the matinee made hit. The Strange Adventures of Miss Brown 13. Reeves-Smith 15. Eugenie Blair 17. The Little Minister 19. Devil's Auction 25.——LONDON OPERA HOUSE (Alex. Harvey, manager): In Gay Paris Burlesquers 7, 8; fair performances to good business. Albini, Reyford Sisters, Allen and Barton, and E. H. and Rella White good; performance, however, somewhat vulgar.

HAMILTON, ONT.—GRAND OPERA HOUSE (C. J. Whitney and A. J. Small, lessees; A. R. Loudon, manager): San Toy 6, 7; good performances; big business. Andrew Robson in Richard Carvel 8; delightful performances; large audiences. Mr. Robson is an old Hamilton boy and received splendid reception. Reeves-Smith in The Tyranny of Tears 12, 13; excellent performances to good business. Reeves-Smith and Margaret Robinson received many curtain calls. The Strange Adventures of Miss Brown 15. Eugen

Richard Carvel 13. Eugenie Blair 20 and 24.—VICTORIA THEATRE (D. P. Brannigan, manager): Dark.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): Human Hearts 1; good business and performance. Rupert of Hentzau 3; fair business; excellent performance.

GUELPH, ONT.—ROYAL OPERA HOUSE (O. H. Manning, manager): McEwen, hypnotist, 3-8 to good business. Richard Carvel 11. The Holy City 17. Reeves-Smith 18. La Dell Concert co. 20.

STRATFORD, ONT.—THEATRE ALBERT (A. Brandenberger, manager): The Fairy Princess (local) 7 pleased good audience. Reeves-Smith 13.

BERLIN, ONT.—OPERA HOUSE (C. R. Moyer, manager): Gay Paree Burlesquers 6; poor performance; small audience. Excelsior's Orchestra 27.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Andrew Robson in Richard Carvel 10; good house and performance. Concert (local) 13.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): Dark.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): Whitney and Jaffray co. 11.

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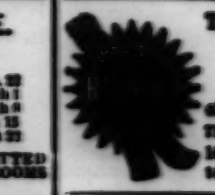

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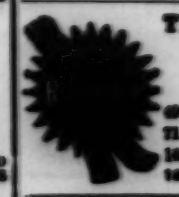

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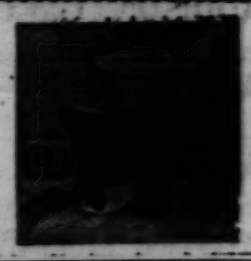

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Eva Taylor as Miss Mazza, the girl with the marble heart, does some remarkably good acting.—*Boston DAILY ADVERTISER, Jan. 21, 1902.*

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The honors of the play go to Miss Lawrence and Miss Walker. To see the former do a clog, and do it well, and the two of them make an exit in a high spirited cakewalk is worth a journey. The "turn" was a complete surprise last night, and when the audience ceased its breath both the clog and the cakewalk were heartily encored. Moreover, that feature of their impersonations should not be permitted to cloud the half dozen scenes in which both actresses appear to great advantage as serious performers.—*Washington STAR, Feb. 4.*

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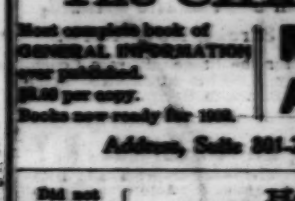

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Did not do much, just enough to order an entire new edition of paper this week.

Hoyt's Famous Comedian,

JAMES B. MACKIE

in "GRIMESY, ME BOY," in

GRIMES' CELLAR DOOR.

10 years old and still young.

As per route. Sole management B. FRANK TAYLOR.

Dots indicate where the smoke comes from the chimneys, as we have the rest.

JOLLY DELLA PRINGLE

put on the finest production of Faust ever seen in *Boise*, the scenery, costumes and electrical effects far surpassing anything ever seen here.—*BOISE Statesman*, Jan. 18.

C. A. ARTHUR submits

HORTENSE NIELSEN

in a complete production of

UNDER TWO FLAGS and THE GIRL FROM THE WEST.

Playing best Theatres only. At high prices.

"A TEXAS STEER."

The First Crack Out of the Box.

HUNTING FOR HAWKINS

Tony postponed a ball fight for Hawkins. Afraid to "buck" us.

Direction WILLIAM GRAY, J. W. GILLINGWATER.

Address care of Grove Litho. Co., Milwaukee, Wis.

We Hit Them Hard at El Paso, Texas.

Fourth Season in Iowa.

A ROMANCE OF COON HOLLOW

Quartette of singers and troupe of "hot" dancers.

Providence Times, Feb. 4.—"A play most unusual to local theatregoers. It sparkles with wit. Best production at popular prices this season."

D. L. HART AND C. E. CALLAHAN'S

PENNSYLVANIA

Manchester, N. H., last of week.

"Fogg's Ferry," the novel, is now issued. The play still playing successfully.

THE NEW FOGG'S FERRY

Ida Pomeroy and Co. "Sye" Plantation fame

Address C. E. CALLAHAN, Taylor's Ex., N. W. Cor. Broadway and 46th Street, N. Y. City.

UP THROUGH WISCONSIN THIS WEEK.

"Bijou," Milwaukee, Week March 2.

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By HAL REID.

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